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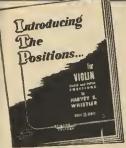
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The Passing of a Noted American Artist

IN MID-MAY Madame Olga Samaroff went to sleep, not to wake again, at her home in New York City where she had taught scores of pupils. The whole musical world paused to pay tribute to one of the foremost women in musical history. When she was born in Texas, Lucy Mary Olga Agnes Hickenlooper, no little girl could have been more representative of her native country. She was the daughter of Carlos and Jane Loening Hickenlooper. Her grandfather, Dr. Eugene Palmer, a graduate of Yale University, was a slaveholder who practiced medicine upon his own slaves and those of neighboring plantations in Louisiana. After losing his fortune in the Civil War, he removed to Houston, Texas, to resume his practice. Mme. Samaroff's second cousin was General Andrew Hickenlooper of the Federal Army during the Civil War.

Mme. Samaroff was born in San Antonio, Texas, August 8, 1882, while her father was an officer in the United States Army stationed there. Her ancestry included Dutch, German, Russian, English, and Irish strains. One of her forebears, Abraham Pierson, was the first Rector of the Collegiate School at Saybrook, which became Yale College, and eventually Yale University. She was descended from leading American families of Colonial and Revolutionary days, including that of John Alden of Plymouth, and the family has had many other distinguished members. United States Senator Bourke Hickenlooper of Iowa is Mme. Samaroff's first cousin.

Mme. Samaroff told us some years ago that, upon the advice of her manager, Henry Wolfsdorf, she chose the professional name of Samaroff from a remote Russian ancestor. At the age of six she was taken to Houston, Texas, to the home of her mother and her grandmother, and shortly thereafter moved to Galveston. When she was three she astounded her mother and her grandmother (both of whom were teachers of music) by improvising melodies at the keyboard. At the age of twelve her grandmother took her to Europe, where she remained (except for one short visit to the United States) until she was twenty-one. She was the first American girl to be given a scholarship in the piano class at the Paris Conservatoire. At the Conservatoire her teachers were Antoine François Marmontel (teacher of Bizet, Dubois, Giraud, and others), Ludovic Breitner, and the famous Liszt pupil, E. M. Delaborde. She made a highly successful debut in Paris with the Colonne Orchestra. Shortly thereafter she married a Russian engineer, Boris Loutzky, and went to Berlin, where she studied with Ernest Hutchesson, Otis B. Boise, and Ernest Jedlicka

(pupil of Anton Rubinstein and Tchaikovsky). Her marriage was unfortunate, and ended shortly thereafter in an annulment.

Her pianistic début in America occurred January 8, 1905, at Carnegie Hall, with the New York Symphony Orchestra, Walter Damrosch conducting. This was followed by extensive tours in America, Europe, and other parts of the world. Her numerous recordings for the Victor Talking Machine Company are now highly prized by collectors. She ranks with the topmost women pianists of musical history—Clara Schumann, Annette Essipov Carreño.

In 1911 she became the wife of Leopold Stokowski, then at the beginning of his brilliant career as a conductor. The union ended in divorce twelve years later. Their one daughter, Sonya, is now Mrs. William Thorbecke. Lieutenant Thorbecke is the son of a Netherlands diplomat.

In 1926 an injury to Mme. Samaroff's left arm caused her to cancel all concerts for the season, and after that her time was devoted largely to writing, lecturing, and teaching. She accepted the post of chief music critic of the New York *Evening Post*, and continued in this position for two years. No one could have had more varied experience in the musical field to entitle her to serve as critic. Her broad knowledge and clear style were highly praised. The *Post* endeavored to retain her for three more years, but she decided to devote herself to educational work and lecturing.

When the Juilliard Foundation organized its Graduate School in 1925, Mme. Samaroff was immediately made a member of the faculty. In 1927 she became head of the Piano Department of the Philadelphia Conservatory. She held both posts at the time of her death.

In 1927 she founded the Schubert Memorial, Inc., with a board of distinguished patrons including Harry Harkness Flagler, Cornelius N. Bliss, Frederic A. Juilliard, Otto H. Kahn, John D. Rockefeller, and Paul M. Warburg, with a view to providing opportunities for young artists to obtain a hearing in the larger concert and opera field. In 1931 she was one of four founders (the others were Mr. Walter Damrosch, Mme. Yolanda Mero-Irion, Mrs. Ernest Hutchinson) of the Musicians Emergency Aid of New York, which collected and distributed large funds to musicians in need during the 1931 depression.

Mme. Samaroff's services as a lecturer were in great demand. She appeared at Yale, Harvard, Columbia, and many of the foremost American universities. Her lectures were prepared with



THE LAST PORTRAIT OF OLGA SAMAROFF-STOKOWSKI

tator (which Heaven forbid!) I should eliminate the use of the word "practiced." One should not practice; one should make music. This was the slogan (the longest, most difficult) passage should be approached as music which instruments (fingers and piano) release—not as finger-drills which, at some later time, may also be found to contain even some music. Many ambitious pianists, young and old, tend over-practice for mere mechanical skill, now and then, better if they did less "practicing" and walked more with their mind, taking it out into the sunshine with them, thinking about it, feeling it, living with it—loving it!

The two great rhythmic sins are slovenliness (in which indicated rhythms are carelessly regarded) and rigidity (in which there is no sense of musical线条). Both are errors (good rhythm means faithfulness both to tempo and to unity of tempo, throughout a work). Each work carries its own inner rhythm (regardless of indicated *accelerandi*, *ritardandi*, and so on) and this must be observed and discovered.

By the nature of music, we have less leeway in choosing tempo than in other arts. That is why we often hear the words, "To be or not to be, that is the question," either quickly or slowly, as his understanding of them, or his mood, directs. Music is fixed within its basic framework of pitch and time, and both must be scrupulously observed—with either slovenliness or rigidity.

Seeking the Composer's Message

"But my ultimate goal in teaching is to guide the student toward the meaning of the music itself, for which these technical suggestions are merely an external approach. The first step, of course, is the most crucial: *to interpret the music*—*to interpret it*, with attention to every least inflection. Next comes the musical meaning of that text. Finally, there is the release of that musical meaning through personal thought and feeling. What the composer had to say is there before you, on the printed page. One has to discover that meaning, interpret it, and that is the labor of a lifetime. There are no shortcuts."

"Sometimes my students tell me that they are perplexed, unsure, distressed, disturbed. That is an excellent thing! It means that they are learning to think, to feel, to compare, to shake off their juvenile taking-for-granted. An appreciation of this amazing age of ours is the belief that everything need not be easy, pleasant—like sugar-coating a pill. I have met all sorts, but in art such a belief is surely false. By some providential arrangement that passes human understanding, it results that 'easy' art is more often than not shallow, worthless. The best in art requires devotion—a certain, wholesome amount of suffering over!"

"It is hardly likely that the world's group of music students can radically alter world thought; however, they can do much for themselves as well as for the art they serve, by ridding themselves of misconceptions and by pursuing music study for the thing it is—not a matter of external finger positions and quick effects, but the deepest penetration into music which their inborn capacities permit."

The Passing of a Noted American Artist

(Continued from Page 519)

extreme care and delivered eloquently, with numerous *ad lib* remarks which always captured and amused the audience. They revealed wide and deep reading. She was able to convey with original connotations and appropriate illustrations the essential facts in a way which indicated that she had devoted herself to the career of a professional teacher in France, which her success would have been outstanding. Mme. Samaroff received the honorary degree of Doctor of Music from the University of Pennsylvania and from the Cincinnati Conservatory of Music. She also received the Order of the Crown of Belgium.

In 1935, realizing that one of the great needs of

America was a layman's course for listeners, she arranged with the W. W. Norton Company to publish a series of books to bring to "the young of all ages" in a particularly charming way musical ideas and information which might not otherwise be obtainable. Later she issued with the same publishers "An American Musician's Story," an autobiography.

So many special interests here and abroad were bestowed upon her that this biography seemed of her interest and profitable life would run beyond the limits of an editorial tribute if we included them.

Notwithstanding her eminent position as a virtuoso, a critic, an organizer, an author, and as a lecturer, it is not at all improbable, however, that Mme. Samaroff will be best known for her distinguished career as a teacher. Perhaps one of the most remarkable features of her career was that she loved teaching and when she accepted a pupil she wanted to do everything possible for him. In her last days she had as two of her devoted disciples and assistants Mr. and Mrs. Charles Cooke, the former, one of the well-known contributors to *The Etude*, who have furnished us with many details for this edition.

Periodically we receive news of Mme. Samaroff's relation to the work of her students come in a letter issued by them two days after her passing:

"With the passing of Madame Olga Samaroff, the music world has lost a great and noble champion. We, her pupils, feel her loss profoundly. Madame Samaroff achieved lasting renown in all fields of musical endeavor; as a concert pianist, teacher, author, critic, lecturer, and organizer. Her influence and example will be surpassed by her greatness as a human being. We who were fortunate enough to know her intimately, felt the immediate impact and the lasting interest of a remarkable generous, vital and glowing spirit. She took us into her heart and gave unstintingly of herself. Most of us have lived in 'Madam's' home where she gave us encouragement, helped us to develop, used us as models, and gave us a sense of security and a sense of life and living. She helped us financially and helped us with our personal problems. We spent summers with 'Madam' as we called her, in Maine and in Europe. These vacations we would never have had without her boundless generosity. She was a great teacher. In many cases 'Madam' taught our first concert pieces in the evening given or full dress suits. It would almost impossible to know the actual form 'Madam' lavished on her pupils and all through the years, as well as inspired teaching and unforgettable experiences. We feel we would like to keep alive the great and unusual memory of 'Madam' and to do all in our power to help in this end. We have created an Olga Samaroff Fund, to which we have subscribed an initial \$5,000, for the purpose of establishing a home in New York for music students, a lasting tribute to her and a permanent inspiration to the young artists of this country whom it would help in establishing careers. We are certain the number of our friends, family, friends and admirers would want to be associated with this Fund. Please consider and that is why we are making this announcement publicly. Contributions can be sent to the Olga Samaroff Fund, Suite 6A, 2 East 55th Street, New York City, and checks can be made payable to the Fund."

"Although 'Madam' is no longer with us, she will always live on in the hearts of all who loved her. Joseph Battista, Robert Breerton, Richard Greco, Paul Mirell, Harriet Johnson, William Kapell, Eugene List, Soviet Lunde, Claudette Sorel, Roslyn Tureck."

As a result of the foregoing splendid initiative of her pupils "The Olga Samaroff Foundation," whose purpose is to establish a residence in New York for scholarship piano students, was incorporated and for scholarship piano students, was incorporated and for a charitable, philanthropic, non-profit organization. The Foundation was formed three days after Madame Samaroff's death by a group of her old students who have gone on to successful careers and who felt that the most fitting memorial to her great spirit and unique interest in the struggling music students was a home which would incorporate into its plan a music room where the kind of teaching currently in her own home could take place.

Since that time contributions from all over the country have been received, including a gift from her old and dear friend, Theodore Steinway, of a grand piano for the music room in the projected home, to be

inscribed with her name.

The aim of the Foundation is to raise \$500,000 which will be held in trust by the Board of Directors for the purpose of putting the plan into practice.

When we think of Olga Samaroff we sense the joy she felt in life. One night two years ago she went to the Presser Home for Retired Music Teachers for dinner, and in the evening talked to the residents of the Home in a way which enthralled them. She was not then Olga Samaroff, the great figure in the virtuoso music world, but just another worker in the field of music, and a most zealous worker for her fellow-workers, who never be forgotten.

Last year we dined with her at her home in New York and were thrilled by her youthful enthusiasm for her pupils, who played a long and amazingly fine recital in the evening. She stated enthusiastically at the time that in her girlhood *The Etude* was as much a part of her life as her piano.

At the funeral services at the Juilliard School of Music on May 20, Dr. John Erskine, eminent novelist and musician, pronounced a most impressive encomium from which we are permitted to make the following extracts:

"Her faith in the liberating and enabling power of music was boundless. In her more abstract and philosophical moments, which I admit were rare, since she was too busy to indulge in abstractions—I have heard her say that probably the Greeks were right, and in music they were right, in their belief that music can subdue, through harmony and rhythm and melody. The importance of music was to her obvious. She was quite sure that those who did not appreciate to the full that loftiest of the arts needed some miraculous aid, as though their eyes should be touched by the Divine hand, that they might see, or their ears, that they might hear.

"She taught her pupils, and she taught her colleagues the secret of her success. She believed that she applied to us all one of the most provocative of Plato's ideals: that knowledge is a form of memory. In some previous existence the soul followed the gods on their heavenly ride, and caught sight of ideal Strength, Ideal Honor, Ideal Beauty, and Ideal Love. Later, in this earthly life, the soul seeking something strong, or honorable, almost joyful, or lovely, feels a kind of homesickness, a kind of longing which is caused by the memory of idealities in their original or prototype. By loving the memory we gather strength to create here what would otherwise be only a tantalizing glimpse of eternal things.

"I think I may say that her friends, pupils and colleagues recognized her original attitude toward youth. She was a mother to us all, and we should have, but few can rise to it. I find it in her closing autobiography where, as you know, she describes her mother and her grandmother, Uncle Palmer, who first taught her to play the piano. She speaks of these beloved relatives as though they were always young, though in the book we know by the dates that she's telling of their later years. She knew they grew old like the rest of us, but she thought of them as setting the tone of life, not simply as the parents to old age. She thought we all should grow old young.

"When I first knew her at the Juilliard School it would be fruitful to say that she was not much interested in amateurs. Naturally, I was aware of her attitude. She was a great professional. At that time she thought that a music school of the first quality should train young professionals, great performers. I watched her change that point of view. It was illuminating through the years to see how her concept of musical education broadened and enlarged. She enlarged her point of view, not as some of us do, by abandoning earlier ideals, but by widening the range and scope of her sympathies. At the end of her life she excelled more than ever as a teacher of professional players of piano, by the highest technical standard, with a story to her, to themselves and to their profession. And she had devised a new kind of teaching

—she had raised the interest in new harmonies, new kinds of rhythm. She thought of her pupils as colleagues. She counted on

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Don't Fear Memorizing!

by Irving D. Bartley

NOWADAYS when we attend a piano recital, we take it for granted that the pianist will play his program from memory. It is said that this custom stems from the days of Franz Liszt, the great virtuoso. Are there evidences that a memorized rendering causes more enjoyment to the audience than one that is not? In other words, is the extra time spent in memorizing compensated for by a certain polish that is supposed to be recognized by the audience?

Miracles of Memorizing

The limits of the human musical memory are among the inexplicable phenomena of the arts. The great conductors whose portraits appear upon these pages have millions of notes fixed in their memory. There is no other calling in which memory demands upon the human memory. In the case of all musical memorizing, whether it be that of a little pupil playing her first recital piece or the advanced pianist, it has been noted that music is one of the best means of accelerating messages to the brain. Great performers have given illustrations of their extraordinary memory for facts.

Can it be said that the public likes a good concert? An audience admires an artist who can play entire sonatas or concertos from memory and has great esteem for a pianist who can dash off Schumann's *Caravelle* without a note of music before him. Indirectly the audience can enjoy the memory—all the more for the lack of disturbance such as turning of pages either by the artist himself or a page turner sent to the occasion. In any extended composition there are likely to be at least several pieces where the page turning is awkward.

Also, the public admires ease in performance, be it a golfer's stroke, the feats of an acrobat, a toe dancer, or a musical performance. This ease in performance is the result of hours of concentrated practice. Playing a composition from memory naturally requires more preparation and a greater degree of assurance on the artist's part than merely playing when the printed page is before him.

Students especially are often inclined to be skeptical regarding possible advantages to be derived from what is called the "method of the modulus and time-complex" task of memorizing for recitals. The tendency, however, realizes that in no other way can the student see so clearly into the nature of the composition, that through the additional practice required for memorizing, the more technically difficult passages will be made smooth and, while the composition will take on a new measure. The composition should never be memorized at the outset; for what good is a composition played from memory when it is utterly devoid of expression, as it will

necessarily be until the student has lived with the piece for a considerable period of time?

Many students declare that they are not mentally capable of memorizing music, and they utter this statement in all sincerity. In the majority of cases, however, they have never really learned their piece technically and have not realized the necessity of remain-

ing with the composition until the rough places were ironed out and the marks of expression obscured at least in some measure before attempting to memorize. There are, therefore, a number of preliminary procedures which must be followed if successful memorization is to result.

Memorizing depends upon good methods of practice. From the time practice is started on any new composition, one must realize that it is but an exercise. If the piece will bring success, the time will be well spent. If it is true that errors in time are the most difficult of correction, it can also be ventured that notes misread for any length of time are a close second. Fortunately the student who has a teacher that can spot all the errors from the very beginning (Teachers would do well to insist that the piece be played slowly at the very few times so that the student can hear all the errors immediately pointed out to the student.) An audience has little sympathy for the pianist who misreads notes; it takes it as a matter of course that the artist will play them as the composer wrote them. Much of the time it is advisable to practice loudly and slowly. The greater security of touch one uses, the less likely one is to become flustered when playing in public.

No Magic Formula

The young pianist frequently expects that he will be given him some magic formula by which he can easily memorize a composition, but the student is doomed to disappointment. At music teachers' conventional discussions there are many who are prompt to offer such formulas. All the world seems to have a different theory. No list of set rules would apply to all students, but there are a number of guides that the teacher can use as suggestions.

True as it may sound, there must be, first of all, a desire on the part of the student to memorize the composition at hand. It may be that the "desire" is prompted by a forthcoming student recital in the near future or it may take the form of approbation by one's fellow classmates (Continued on Page 530)



TOSCANINI

Piano Virtuoso in Spite of Himself

Noteworthy Extracts from Harold Bauer's Memoirs

This article is part of a volume of memoirs to be published this month under the title, "Harold Bauer, His Book," copyright 1948, W. W. Norton and Company, and is reprinted by permission of the publishers.

—EDITOR'S NOTE.

THIS EDITOR of *The Etude* has had the pleasure of reading the entire series of Mr. Bauer's new book, and a genuine pleasure it has been indeed. Few musical books have been written in recent years with more candid discernment and engaging style. Half way through he apologizes for his "encyclopedic ignorance in the art of writing a book." As a matter of fact, he has put down his scattered reminiscences with remarkable lucidity and a certain literary grace. His very graphic pen gives a Hogarthian touch to his descriptions of the London of his boyhood and his youth, but when he reaches Paris he takes up the crayon of a Daumier. At times the pages reflect the high humor of his period, and from cover to cover the book licks a dull moment. Like most good writers Mr. Bauer has given us a kind of personal history and experience that does not recommend in his writing a real literary achievement. Just as Mr. Bauer, through his splendid career as a virtuoso, has made his playing beautiful by his sincerity and ceaseless delving for the highest artistic musical values, so his writing reflects the same qualities of personal research and a natural love for color.

Harold Bauer (born 1873 at New Malden, England) was trained as a violinist up to his nineteenth year, when a fortunate meeting with Paderewski influenced him to become a pianist. This was despite the fact that he toured England for nine years as a violin virtuoso. His mother was a violinist and he studied with her. In his memoirs he writes very frankly:

"Only a few years before, a young boy named Fritz Kreisler, one of the last pupils of the great Massart (teacher of Henri Wienawski, Pablo Sarasate, and many other great ones) had stepped from the doors of the [Paris] Conservatoire into world-wide fame. Massart had educated as a teacher by Mme. Leander of his piano, whose son almost equaled that of his glorious predecessor. Every year, great violinists came out of the Conservatoire. In my time I think the two greatest may have been Georges Thibaud and Henri Marteau, but there were many others of brilliant gifts."

"I could not wait a minute to any of these violinists. I was not good enough, and I knew it; nevertheless, my ambition was by no means dimmed, although I was bitterly disappointed not to have any opportunities of playing in public."

A Recital for Indians

The next period in his life might be called "the Parisian period." He toured extensively throughout the world, making Paris his home. His recitals with Casals, Thibaud, Kreisler, and Gabcikovitch made musical history. Finally he came to the United States and entered into the musical life of the country with rare success. He was soon accepted as a member of any way his artistic aristocracy. Indeed, upon one occasion we find him giving a voluntary recital before a group of Apaches in Phoenix, Arizona. Of this he says:

"My recital, given at the Opera House, was a great success. The Indians, however, the director of a school situated at the Indian reservation, who were natives out of the city, and he asked me to go there to examine the educational work he was doing for the Indian children in elementary art and music.

"I had a bright idea. After consultation with the



BUST OF HAROLD BAUER
By Brenda Putnam

about a month later, I received a copy of the school paper, in which a number of the children had recorded their impressions, which, I am happy to say, were altogether favorable. I was particularly pleased by the expression, repeated in several letters to the paper, that 'the box did not hit the gen' of these children was expressed by a little girl who thought that 'it was hardly to see the way Mr. Bauer hit his working piano, and we all hoped he did not hurt his beautiful hands.' The term 'working piano,' I realized, was drawn from my criticism of the old instrument at the reservation, which 'did not work.'

The gift of viewing musical interpretative problems from a new angle has been a valuable corrective element in my musical and commercial career. He made a little money, expecting to net as violinist for a concert party headed by a singer, Louise Nikita (she was a native American whose real name was Nicholson). He was engaged to play her accompaniments and also to give piano solos. Mr. Bauer insisted the maestro that he was a violinist and not a pianist. The manager insisted that he play piano solo and this was the turning point in Mr. Bauer's career.

A Turning Point

The death of Czar Alexander III (1894) made it necessary for the party to play in private clubs. Mr. Bauer writes:

"The death of Alexander III of Russia proved to be the cause which ended my career as violinist, for when I reached Paris and my old friends and acquaintances made offers to engage me as violinist, I turned them down at first because it was known that I had been playing the piano in public for several months. I was engaged to accompany several singers and instrumentalists, and finally some of my friends thought I had made sufficient progress to guarantee the expenses of a piano recital. I had become a pianist in spite of myself, yet I had no technique and I did not know how to acquire it.

"I had the good fortune to be invited to play in a private house to some prominent Parisians. I paid no attention at the time to her name. She went through a lot of gestures and posing to the strains of classical music familiar to me. It was unusual. I had never seen anything like it before. I noticed that she was using gestures that seemed to illustrate all the dynamic variations of the musical phrase. Her movements fascinated me by their beauty and rhythm. Every sound seemed to have its own meaning of motion, and as I watched her carefully, the idea came into my mind that this process might conceivably be something like a reversible one. I said to myself that as long as a long tone apparently brought forth a vigorous gesture and a soft tone a delicate gesture, why, in playing the piano, should not a vigorous gesture be produced by a soft tone and a delicate gesture a soft tone? This fact had been precisely what had always taken place did not occur to me at the time. That I had made a great discovery and, looking at the dance, I imagined that if I could get my hands to make, on a reduced scale, certain motions that she was making with her whole body, I might perhaps acquire some of those fine gradations of tone which, to me, represented the most important qualities of piano playing. At any rate, I was determined I determined to try. I started by making angular and rhythmic gestures on the piano in a way no human being had ever done before. Any other pianist seeing me practice might have doubted my sanity. I persisted, however. There was the preconceived idea of a certain kind of tone and, I was necessary to find the gesture that could produce it.

Dictated by Necessity

"This elicited me not a rule, but once in a while tone and gesture seemed to belong together, quite unbreakable, and at such moments I saw a ray of hope that I might be on the right track. (Continued on Page 530)

"This elicited me not a rule, but once in a while tone and gesture seemed to belong together, quite unbreakable, and at such moments I saw a ray of hope that I might be on the right track. (Continued on Page 530)

The Advertising Value of Classical Music

How an Experiment in Music and Jewels Brought Out Provable Facts That for Certain Commercial Purposes Great Masterpieces Stimulate Interest in Business Institutions

by Walter Mead

THE very idea of associating music with business used to shock the Victorian gentility of the sideburn and bustle era. To the aesthetes of that day the idea was horrifying in the extreme. Today the whole situation has changed. Exactly how many millions of dollars have been invested by large business interests in presenting the great symphony orchestras playing the greatest musical masterpieces over American broadcasting stations might be difficult to ascertain, but the amount is obviously enormous. The influence of music in the life of our country needs no better demonstration than the fact that many of the foremost American industries, such as General Motors, Lougheed-Wittman, United States Steel, Ford Motors, General Electric, Westinghouse, Telephone, Allis-Chalmers, Standard Oil, and others, have, during the last decade, given the American people the most comprehensive series of first class musical programs ever available to any public in the history of the world. Add to this the number of non-sponsored symphony orchestra broadcasts, such as the Boston Philharmonic, the NBC Orchestra, the CBS Orchestra under Howard Barlow, and the New York Philharmonic Orchestra, and there is no need to explain the widespread and incessantly increasing demand to hear great orchestral works.

Manufacturers and merchants selling products of high quality began to realize that there was nothing that could put the stamp of high excellence more effectively than the best in music associated with their wares. Advertising experts employing the radio began to ask themselves whether music of a cheaper type, supposed to capture the interest of the masses, really

did what it was expected to do. It was then found that the popular music of the day, dressed up in extremely stiff and ornate arrangements of Eddie Groce, Percy Faith, Milt Gabrilson, Richard Bennett, and Alvin Kalish, was received with far greater interest than ordinary presentations of these themes. But what about the really fine classical music which the public was supposed to receive with more or less indifference? John Philip Sousa used to say, "Popular music is good music that is heard the most times. One of the most popular numbers on our band programs is the *Waltzing Turkish March*, and also the Schubert *Unfinished*."

The value of the finest music in connection with practical advertising could not be determined by the wishes of the sponsor or the theory of the advertising experts. A progressive firm of jewelers, S. Kind and Sons (founded in 1878), determined to try an experiment in window display. It proposed to try the air a slightly program of one hour, composed exclusively of records of the finest music obtainable in the symphony, opera, and chamber music fields.

It decided that not more than three of the fifty-five minutes allotted should be devoted to "commercial" music. The results were most gratifying. It was realized that the most dignified appeal would be educational and informative in character. It was realized that the most dignified appeal would be supposed to capture the interest of the masses, really

the public realizes that in order to support an expensive program of this kind, the broadcasts must be of a general business nature, designed to invite patronage to the store. The program is known as "The Philadelphia Philharmonic Hour," and does not even bear the name of the sponsor.

Mr. Philip Kind, treasurer of the company, in speaking of the program stated: "It was like inviting the public to come to us gratis of a mighty series of concerts of several performances. While it has been a very expensive sponsored program, its entire value would have been lost if the high level of its approach had not been continuously preserved. We had the long and hard-won reputation of our firm to consider. The value of a beautiful jewel and a piece of fine craftsmanship is inestimable. Here is a sample commercial:

"Although Paul Revere is probably best known as an American patriot, his historic warning of the British Army is not only classic to fame . . . By trade he was a goldsmith and engraver—so of the great masters of the country has ever been produced and today some of our finest silverware is manufactured in the vicinity of Boston, Massachusetts, where Paul Revere conducted his business more than one hundred and seventy years ago . . . Fine sterling silverware is one of America's heritages—but now there are many more beautiful ways to choose than there were in the past, and it is longer considered to be a luxury reserved just for the wealthy few.

"Everyone can own sterling silver by purchasing it on the individual place setting plan. . . . One or two place settings will make a grand beginning and can be added to on birthdays, anniversaries, or other special occasions. . . . It is never too early to start collecting lovely sterling silver dishes! Then follow a Chestnut Street at Broad, Philadelphia.

"The artistic organization of a series of programs designed to sustain continued night-after-night interest throughout the entire year requires expert direction. Much of the success of the plan depends upon this. Mr. Allan Gray is responsible for the plan and the annotation of the program. He is a graduate of the University of Pennsylvania, with an A.B. in Music. He has also studied with many private teachers. In 1945 he became associated with Station WPEN in Philadelphia, and immediately sought to extend the station's collection of fine records until, at the present time, its value has been estimated at approximately \$150,000. This rich collection of musical wealth has made it possible for him to build programs which have not only high artistic worth, but also great human appeal and vital musical interest.

"In addition, we have found that collectors of rare records, who desire to share their treasures, have made them available to the Philadelphia Philharmonic flour, so that music which is extremely rare and obtainable can be heard in the conditions by millions in the Philadelphia and surrounding territories.

"In addition to WPEN's excellent library of recorded music, the Philadelphia Philharmonic Hour has frequently drawn upon the fine young talent which abounds in our city. Proceed. (Continued on Page 532)



Photo by Freedman

MUSIC AND GEMS

Great music and jewelry are often associated. This brilliant window display, designed by Mrs. Adele McAllister of S. Kind and Sons, Chestnut Street at Broad, Philadelphia, was made to coordinate with the extremely effective nightly radio programs sponsored by the firm. The diamonds displayed in the design are valued at over \$40,000.

"MUSIC STUDY EXALTS LIFE"

Fall Radio Programs

by Alfred Lindsay Morgan

JULY fourth this year fell on a Sunday which, with the added Monday, permitted a long weekend in the country. Perhaps those away from home did not scan the radio schedules for the day, although those at home more than likely listened to their favorite programs. There was several hours of music, but what we listened to was program A11-12 P.M. EDTST, we titled "E Power Biggs' organ recital emanating from the famous Salt Lake Tabernacle." Biggs introduced *Variations on America* an early work of the contemporary American composer, Charles Ives, which was an appropriate opus for Independence Day. Composed fifty-seven years ago, it first played July 4, 1893, at the First Methodist Church in Brooklyn, New York, by the composer himself, then seventeen years old. Mr. Ives, who is recognized today as one of the most original creative minds in America, says that the Variations "are a kind of reflection of youthful days, and the atmosphere of those days still lingers at the end gave me almost as much fun as playing baseball."

How many radio listeners are familiar with Ives' music may be debatable, but perhaps some of those who tuned in on that organ novelty on July 4 became suddenly interested in him and his music. Ives' name was born in July, 1893, exactly one hundred years ago. From the turn of the century until the middle Twenties he wrote music in all forms in a highly original style and often startlingly advanced for his time. Some of his earlier compositions anticipate the dynamic harmonies and sonorities of the most famous names. Though a inmate musical Joes composed largely for his own pleasure, while making his living in the insurance business. His music has been aptly described as an art expression "seeking to synthesize the regional spirit of New England with the Universal."

Perhaps some readers remember Sylvan Levin's broadcast of Ives' Third Symphony in the WOR Contemporary Music Series on May 23 (Mutual—1:30 P.M.). It is a most agreeable score, homespun in its quality, pleasantly rambling in its spirit, thoroughly American in its idiom. One suspects if this work were better known it would receive more favorable notice of the "awed wonder of native environment" and a nostalgic quality akin to Dvorak's New World Symphony. The very fact that its instrumentation is prevalently of one color contributes to its appeal.

Ives' music is not limited to the air and build popularity for a man of his standing.

In the Sunday broadcast known as "The Pause That Refreshes on the Air," there was introduced on July 4 a five-man singing group from Brazil, known as Anjos da Infancia (Angels of Childhood). Singing in a style of some of their native country, the music provided some delightful entertainment. Among the appropriately arranged orchestral numbers was one of the loveliest pieces of the talented Brazilian composer Villa-Lobos—*the Bachianas Brasileira No. 5*, one of a group of compositions based on the music of Bach. The fondness for Bach's music. Listeners, who with us heard this work for the first time and found it fascinating, may be interested to know it is available on a Columbia record.

Following Ives' recital on July 4, a program by the Trinity Choir of St. Paul's Chapel, conducted by Andrew Thielin. Here was a short program of unusual interest, featuring choral music of the Revolutionary period. Two works by William Billings, most famous of early American musicians, were heard, as

Kubie's "Profiles" were of scarcely more than passing interest—workday music which did not warrant the stress on America made by announcer and publicity writers to make them seem of greater importance than they were. In striving to make the music popular consumption but not real definite scope in mind, Mr. Shaw's unusual talents were not exploited to full advantage in this series. One would like to have the conductor do a radio series featuring the music of Bach, Handel, and other early composers of similar distinction for whom he has shown an unusual insight.

One wonders whether the St. Louis Opera, which sponsors a weekly program every Saturday featuring some of the talent that appears in its productions, might not intrigue more listeners by a broadening of the actual performances. The half hour recitals of the evening light opera airs, heard Saturdays from 7:00 to 7:30 P.M. EDTST this past summer were pleasant enough entertainment, but a later interval of time, consuming perhaps an hour of an actual performance would surely be more unusual and perhaps more daring, besides giving listeners a better idea of what St. Louis does for operetta and musical comedy than the Municipal Opera venture.

Departing from its usual format, the Telephone Hour presented an operatic program with seven soloists on July 26. This was a good item that should be followed up. Soprano Marilyn Cortlow and the twenty-one-year-



CHARLES E. IVES

old tenor, William McGrath, carried the honors in a performance of the *Quartet* from "Rigoletto," while Polyna Stoska gave a lovely rendition of Eva's soaring music in the *Quintet* from "Die Meistersinger." The Telephone Hour would do well to schedule several instrumentalists and introduce them in concerto numbers. The operatic ensemble program should be repeated, as it offers a wealth of really fascinating opportunities.

September is a transition month in radio. Many of

the popular summer programs will be leaving the airways and the former fall and winter schedules will be appearing. What radio holds for us in the months to come cannot be predicted ahead of time, except the likely. However, it is the author's belief that despite the changing times and the advent of a presidential election year, good musical programs will continue to provide listeners with ample reason for keeping their radios tuned in, as in the past.

RADIO

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

A BOOK FOR PIANISTS

Keys to the Keyboard: A Book for Pianists. By Andor Fodles. Pages 117. Price, \$2.00. Publisher, E. P. Dutton & Co., Inc.

Andor Fodles, piano virtuoso, and his charming wife, who are well known to Etude readers through frequent contributions, are Hungarian born but are now American citizens and have traveled extensively in the country of their choice. This has made them familiar with the musical educational needs of America. "Keys to the Keyboard" is a series of varied chapters, each of which appeared in the Etude. Mr. Fodles takes great interest in contemporary music, much of which is considered extremely modern by many musicians. It is, however, well trained in the classics and in a chart for weekly practice assignments daily, he devotes the first half hour to a movement of a Beethoven sonata, the second half hour to a Chopin Etude, the third half hour to a Bach Prelude or Fugue, the fourth half hour to contemporary music, the fifth half hour to various technical exercises, and the sixth half hour to sight reading or to reviewing compositions previously mastered. Teachers and students will find much profitable information in the book.

AN INTIMATE ART

"Chamber Music." By Homer Ulrich. Pages, 430. Price, \$6.00. Publisher, Columbia University Press.

Mr. Ulrich has given us a most comprehensive history of the art of chamber music. The book is valuable as a source of reference, as a work of information, and as a guide to the appreciation of the great masters of chamber music. It contains a notable coverage of the beginnings of chamber music up to the time of Haydn. Mr. Ulrich, Chicago-born and Chicago-bred, has played in many symphony orchestras, including the Chicago Symphony. He is now teaching at the University of Texas. He has a happy way of making his subject appeal to the average reader.

DISTINGUISHED CATHOLIC ORGANIST

"Westminster Retrospect: A Memoir of St. Richard Terry." By Illida Andrews. Pages, 186. Price, \$3.50. Publisher, Oxford University Press.

The dominance of the State Church of England has been such that few realize what an important part the music of the Catholic Church has played in the history of "proud Albion." Richard Terry, organist and director of the cathedral's ancient Gothic Cathedral (not to be confused with Westminster Abbey) for twenty-five years. When he died at the age of sixty-five in 1938 his revival of early English Catholic music and the presentation of the early English composers of the Tudor Period represented a labor which was highly applauded by his contemporaries.

"Westminster Retrospect" is a splendid review of the fine achievements of this British musician.

MASTER OF ARTS

"Thomas Jefferson Among the Arts: An Essay in Early American Esthetics." By Eleanor Davidson Bernier. D.S.C. Pages, 305. Price, \$3.75. Publisher, Philosophical Library.

Dr. Bernier has written here a real service in compiling this remarkable book about one of the greatest of many hallored founders of our country. The work is done with rare thoroughness and keen estimates of the astonishing values in Thomas Jefferson's genius. His versatility was extraordinary. In addition to his great constructive accomplishments in establishing our government, his splendid service as Governor of Virginia, his statesmanship and the President of the United States (during which he negotiated the Louisiana Purchase), Jefferson was also actively interested in painting, sculpture, music, architecture, gardening, oratory, rhetoric, poetry, fiction, and letters writing. He is now over one hundred and four years since he passed away at Monticello, but his greatness is recognized today far more widely than during his life time. He ranks with Da Vinci and Goethe as one of the most versatile of men.

The Etude Music Lover's Bookshelf



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MAGAZINE at the
price given on
receipt of
cash or check.

by B. Meredith Cadman

MEMORIES IN WAX

"Records For The Millions." By Paul Whiteman. Edited by David A. Stein. Foreword by Deems Taylor. Pages, 352. Price, \$3.50. Publisher, Hermitage Press.

Few men know more about the story of records than Paul Whiteman. He writes to the general public, and his own public confutes through the years the misconception that all kinds of people buy records. He helped many artists to become acquainted with the public and saw to it that it was a proper frame for his structures.

Jefferson regarded music as "the favorite passion of his soul." As a patriotic duty, young musicians should read Dr. Berman's ninth chapter, devoted to the artistic side of Jefferson's life. He had a deep love of Beethoven and Schubert and had rich opportunities to become acquainted with the music of his day. His comments upon the musical talents of the Negro are very quaint.

"In music they (the blacks) are more generally gifted than the whites with accurate ear for tone and time, and they have a boundless capacity of imagining and inventing instruments proper to them is which they brought hither from Africa, which is the original of the guitar, its chords being precisely the four lower chords of the guitar. Whether they will be equal to the composition of a more extensive run of melody, or of complicated harmony, is yet to be proved."

The discussion of "Der Freischütz?" has an interesting Preface and Introduction that serve to acquaint the reader with the history of the writing of Von Weber's popular opera.

BOURGEOIS OPERA IN FRANCE

"French Grand Opera: An Art and a Business." By William L. Crostini. Pages, 162. Price, \$2.75. Publisher, Columbia University Press.

Louis-Philippe, the "Citizen King" of France, who was the only sovereign of the Bourbons-Orléans line, commissioned his eighteen year reign in 1830. He was an amiable individual who had passed through many vicissitudes in various countries. (From 1795 to 1800 he lived in Philadelphia.) He was a good-tempered, clever political politician, Thiers, who succeeded him to make the aristocratic Louis return to royalist platonism, but failed dismally. In 1848 during the reign of such a man as Louis that the splendid foundations of a great operatic past commenced to support that marvelous musical theatrical development of the instinctive love for fine spectacles to which the French are deeply attached. This transition from the palatial opulence of great courts of France that of the common people was one of the significant musical happenings of the nineteenth century.

(Continued on Page 370)

Th. Jefferson

"MUSIC STUDY EXALTS LIFE"

Music and Study

Wants Teaching Methods

I am planning to start piano teaching again after an eight year "vacation" for marriage and children. I wonder if teaching methods have changed much. Could you send me some information on general technique studies for the first three years? I also feel that I was too lax with theory and technique in my first year. Could I get materials to help me with these? Do you recommend the use of workbooks? If so, could you tell me what you think are good? I will appreciate very greatly any information you can send me.

—(Mrs. W. J. S., New Mexico)

Very little change, if any, has happened in piano teaching methods since eight years ago, except for the periodic appearance of new books. It is possible to travel around bringing fantastic novelties to gullible parents, — and taking their dollars. But you have a wide choice of excellent, serious materials on which you simply cannot go wrong. Among them: John M. Williams' "Year by Year" ("Piano Technique and Materials"); by Bernard Wagenseil; "Keyboard Theory"; "Technical Tales" (Book One); "Rite Cards," by Louise Rohm (to be used simultaneously with the pre-school child in the first two years of study); "Note Games for Beginners"; Astrid Ramsoy's "A Child's First Piano Course"; Class Book, "My Piano Book"; "All in One" (melody/rhythm-harmony) for nine and ten-year-old beginners, by Robert Nolan Kerr; The Maier-Liggett "Children's Technic Book"; Billro's "First Grade Book"; "First and Second Periods of Training"; Hopkins, Kammerer; and "The Child's Course" by Hugh Arnold. You also have, of course, all the classical repertoire of Sonatinas and Studies by Clementi, Dellafield, Kuhlau, Haydn, Mozart, Beethoven; Bach's "Little Preludes"; "The Pieces for the Young Pianist"; "Preludes"; Mendelssohn; Burgmuller, Gurlitt, and Heller; technically, scales, arpeggios, and five finger exercises are essential during the first three years. I recommend Cooke's "Mastering the Scales and Arpeggios"; Schmitt's "Preparatory Exercises"; Hanson and Phillips' "Elementary Rhythmic Exercises." Don't forget good old Czerny '36!

For theory and harmony: Lehmann-Haeusser; Roby-Harmsen Harmony (three books).

All the above may be secured through the publishers of THE ETUDE.

Wants Singing Tone

I would like to lay before you the problem of the singing tone. I have seen my pupils playing sit in my room. Whenever they or I sit down to perform, I am conscious of a lack of power, "ringing" tone and the volume which is activated, (I think), by playing with the weight of the body from the shoulder. I would appreciate any help you could give me in this direction.

—(Miss) J. B., Canada

It is impossible to give you an exact definition of how the so-called "singing" tone is produced, for much of the tone quality depends upon the particular construction of the arms, wrists, nerves, muscles, and fingers of each one, and even the individual nature of the flesh, nails, and skin has something to do with it. However, and generally speaking, the singing tone is produced by



Correspondents with this Department are requested to mail letters to One Hundred and Fifty Words.

The Teacher's Round Table

Conducted by

Maurice Dumesnil
Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

used—he went to Paris in his late thirties and studied at the School Cantorius under Vincent d'Indy. Then when he became interested in music he wrote "Impressions." These twelve "Impressions" created an immediate sensation, for it was felt that Albeniz, most definitely and fascinatingly, had captured the spirit of his own land. Indeed, all numbers are brilliant with exciting rhythms which appeal especially to young people. For those who know Spain, they call to memory the vast expanses of the sea, the bustling life of busy harbors, the nostalgic chants of Southern gypsies, the colorful guitars and castanets of Castilian *seguidillas*, the voices of the worshippers in Seville on Palm Sunday. When the procession advances through the streets amid the incense and the flowers . . .

If Albeniz had produced nothing more than "Iberia" he would classify among the great musicians as happened with Anton Webern and his admirable book of songs of Paul Dukas and "The Sorcerer's Apprentice." Remember: quality counts not quantity. Delibes, Fauré, Ravel had for Albeniz the bluest regard. That is all I can testify.

Had the gentleman in question formulated any dispensing remark in my presence, I would have dismissed it with a few words:

"So, my dear sir, you do not like Albeniz. Well, it would be too bad if did."

Puzzling French Words

I am studying *The Sunken Carpet* and *Galloway's Cake Walk* by Debussy. Although I have been helped by your interview, I am still at a loss to understand what tone and the volume which appeared in the July 1947 issue. For example, I am troubled by the French phrase "sous la forme de l'heure" throughout the piece. I would greatly appreciate an English translation of them. W. A. Minnesota.

1. Sans nuances (Without any shadings).
2. Doux et fluide (Soft and flowing, or liquid).

3. En un peu sortant de la brume (Emerging gradually from the mist).

4. Marqué (Marked, or brought out).

5. Augmenté (progressed, sans presser (Make a gradual crescendo, without getting faster).

6. Toujours sans dureté (With a rich tone, but without harshness).

7. Dans une situation allant graduellement (With a steadily growing intensity of expression).

8. Un peu moins lent (Not quite so slow).

(Continued on Page 561)

THE ETUDE

WHEN Mr. Presser arrived at Ohio Northern to take up his duties as director of his music department boasting of only two students. The department had been conducted by the spinster daughter of Dr. Peter Lehr. Mr. Presser found in President Lehr his second mentor. Dr. Lehr was a very prudent, philosophically inclined scholar with a thoroughly democratic outlook, in that he was already seeking to found an institution for young men and women of very restricted means.

Dr. Lehr's protégé under his pedagogical wing and successor to help to overcome certain shortcomings in the younger man's general education. Both men were hard and intensive workers, both were altruists laboring persistently for the good of others. The association was a most fortunate one which Mr. Presser valued all his life. In fact, he often referred to Dr. Lehr as "a father figure." The college was a small one in character. "We had so little to do with the need was so great, and the students were so filled with the 'yo or die' spirit, that every day was exciting, in that we all forgot about ourselves and were overwhelmed by the work we had to do."

An Encouraging Offer

The following year he received an excellent offer from a flourishing conservatory at Xenia, Ohio. The school was directed by Johnson and Hunt, and had an astonishing patronage for such a small community. Unfortunately, with the passing of the directors, the school went out of existence. "Professor" Presser found few of the classics in the curriculum at Xenia although a great deal of attention was given to Czerny's "Velocity Exercises" and Schneider's "Thorough-

bass."

In later years, after his passing, one of his pupils sent a letter to *The Etude* which gave an impression of Mr. Presser's consideration for those who were in trouble. Here is the letter:

"During the winter and early summer months of 1876, when Theodore Presser was twenty-eight and I was thirteen, he was teaching piano at the Miami Conservatory of Music at Xenia, Ohio, where I was a student. My roommate had taken sick, and when his mother came to care of him, Prof. Presser had me share his room and bed for a short time until arrangements for another room could be made. This kindness revealed to me his wholehearted generosity."

"At the commencement in June he three piano

graduates played the following selections: Rondo

gratificante, Mendelssohn; Andante fiorito, of Beethoven; Fantasia in F-Sharp Minor, Mendelssohn.

"My association with him during that year revealed to me the beauty and charm of real music. I teach piano in a small country town and have been a regular subscriber to *The Etude* since 1876."

"At the end of the year, Prof. Presser moved to Ohio Northern to teach a larger class of pupils. The following year he had another promotion. Again, he was called to Xenia to teach in Smith College and at the Conservatory. He had begun to realize that his general education and his musical education were spotty, and

that he was at an age when he should acquire as quickly as possible a broader outlook as well as certain skills that were deplorably missing. He found that his savings would enable him to spend a winter (1877-1878) in Boston, where he studied with the great Conservatory teacher, this writing under the able direction of Mr. Harrison Keller. There Mr. Presser met his third mentor in the person of Dr. Ellen Tourjee, who had founded the famous school in 1867. Dr. Tourjee was fourteen years older than Mr. Presser. Both were imbued with the pioneer spirit and their backgrounds were similar. Dr. Tourjee, when a youth, had worked in a cotton factory in Rhode Island and later was employed as a music (Continued on Page 532)

Theodore Presser

(1848-1925)

A Centenary Biography
Part Three

by James Francis Cooke

This biography of Theodore Presser started in *The Etude* for July 1948, which celebrated his one hundredth anniversary. The two previous installments traced his humble beginnings, his service as a teacher in the store of C. C. Moller in Pittsburgh, and his retirement from the retail music business to become a professional musician and music teacher, and we now find him continuing his music studies and founding the M. T. N. A. The fourth installment will relate Mr. Presser's experiences as a student at the Leipzig Conservatory.

—Baron's Note.



INTERIOR OF PRESSER HALL AT OHIO NORTHERN UNIVERSITY

The Music Building erected by the Presser Foundation at Ohio Northern University (Ada, Ohio) is one of ten similar Presser Halls built with the assistance of The Presser Foundation as a memorial to Mr. Presser. Pictures of the other Halls will appear with later installments.



FAMOUS MONNETT HALL

This is the building at Ohio Wesleyan University (Delaware, Ohio) where Theodore Presser was Professor of Music when he sent out the call for the first meeting of the Music Teachers National Association, which was held here in December 1876.

"MUSIC STUDY EXALTS LIFE"

Don't Fear Memorizing!

(Continued from Page 523)

upon a successful public performance. Playing a piece for one's friends or for a formal performance is doubtless the most attractive goal which music students can set for themselves.

The greater insight in understanding the pianist possesses regarding the material to be memorized, the more rapid will be the memorizing process. Just as one can memorize a poem in English with facility no more than one can memorize a foreign language, so the pianist who understands and is sympathetic with the composition he is learning can make greater progress in learning and memorizing that composition. In general it can also be said, provided one's scholastic standing is good, memorizing will be accomplished without too much difficulty.

A Natural Result

Let us approach the subject of memorizing as if it were something natural in the course of study. It is natural that a piece has been played many times as perfectly as possible. It has almost come from memory automatically. Naturally, the greater energy and drive the student has, coupled with his healthy enthusiasm and musical talents, the sooner the composition will be learned.

Let memorizing be an outgrowth, rather than a deliberately foreign process to what has taken place heretofore. Instead of deliberately closing one's eyes while attempting to memorize, let the student study the harmony, the teacher can point out a member of the harmonies especially those that change upon the repetition of the themes. Even the student who has not had a formal course in harmony could learn the order of the keys which he would naturally encounter. Even the keys of the large divisions (exposition, development, and recapitulation) in an extended composition can be discussed with most students.

One cannot crum in the process of memorizing. It is often advisable to go over a piece, or portion of a piece, three times during the set rule can be made, because of differing types and intricacies of compositions.

Of recent years the "whole method" has been recognized by psychologists as being preferable to the "part method." In other words, if the material to be memorized has not been learned it is better to learn the whole as a separate unit. Applying this to music, we could say that if the composition to be learned from memory is *To a Wild Rose* (MacDowell), it would be well to play the entire composition through, again and again, stopping to memorize the first eight measures, and then the next eight, and so on. If the composition, on the other hand, is the *Fantastic F minor* (Chopin), one could memorize the first two pages, then the next two, and so on, until the entire work according to the individual needs within the composition. The "part method" would obviously be the most efficient procedure when the composition is of extended length; but even so, the "long look ahead," with a view to the structure as a

whole, should be predominant in the pianist's learning of a piece if the whole is to be more than the sum of the parts and the composition is to have symmetry and balance.

It is not true that the various dynamics may serve as landmarks and actually assist in memorizing? If the pianist knows where the *sforzando*, *ritardando* and *accelerando* markings are placed in the score, in the writer's opinion that helps anchor to which he can tie himself. If these dynamics are observed early in the study of the composition, they stand a chance of surviving the page after memorizing. And how much easier it is upon the listener's ears when such is the case! Music, even memorized music, must be more than a succession of mere notes.

Reasons for Memory Slips

There are two main reasons why he has memorized the piece and wishes to play it for an audience, he may want to take some special steps for his own sense of security. Playing very slowly and firmly from memory, using the metronome, is excellent. Playing the left hand alone from memory, especially for the more intricate passages, clarifies matters considerably.

What are slips of memory in public to be attributed? Let us call it inexperience. When one strives to realize that the composition has been memorized in its program until he has played it for years, let us not wonder that sometimes a student "breaks down." The writer knows of one violinist who played substantially the same program for twenty years, and who, upon his retirement, confidence such an artist must have developed through such constant repetitions of his program?

There are a number of hints a teacher can give to a student to help him fortify his memory. In the study of music, studied harmony, the teacher can point out a member of the harmonies especially those that change upon the repetition of the themes. Even the student who has not had a formal course in harmony could learn the order of the keys which he would naturally encounter. Even the keys of the large divisions (exposition, development, and recapitulation) in an extended composition can be discussed with most students.

Another contribution that a teacher can make to the student's "getting through" a recital number is to have always insisted upon the student's going ahead, rather than retracing his steps to a previous section of the piece he has been assigned; going ahead is one's only salvation, if the memory temporarily fails. A student must learn how to "fake." The writer recalls an instance of a student who was playing a Ballade of Chopin and who tried three times to get a fresh start because he had lost his place. He did not, but all to no avail. The student left the stage after having played hardly two pages. Even skipping to a totally unrelated chord on some subsequent page would have been preferable to such pages defaced.

Let us refuse to get a complex on memorizing. The teacher would do well not to speak of the ordeal as being difficult, nor rather to emphasize the necessity for memory and practice. If a student knows how to "fake" he will, at a slow tempo, be using his brain to a greater extent than if the numbers were played up to tempo. The fingers must not get ahead of the brain!

Piano Virtuoso in Spite of Himself

(Continued from Page 524)

a little music, I do not know whence the idea came, but in a spirit of hilarity I borrowed Fritz's violin and sat at the piano, and we played part of Beethoven's "Kreutzer" Sonata in this way. (The work had figured on our program cast in the evening.) Nobody ever knew how it happened that the report of this impromptu performance was circulated all over the country. Even in Europe, years later, I was asked to repeat the concert in a city in which Beethoven never played the piano, and I the violin. My violin playing was, at that time, on its last legs, so to speak, and although I regret having lost the ability to play on that instrument, I do not believe that I could have kept it up under any circumstances. Then, I was asked to play the violin, and I still cannot play the violin, for that involves no particular strain, but a pianist cannot play the violin. If this statement seems paradoxical, I beg the reader to make the most of it. Let it suffice to say that a violinist has to adopt a distorted and twisted position of the body, which cannot be maintained without considerable pain.

Our enthusiasm for "Harold Bauer, His Book" has seemed inadequate thus far, may we conclude with the fact that it was difficult to put the book down, and that one night we found ourselves reading it until 3:00 A. M.

Band Questions Answered

by Dr. William D. Revelli

Instrumentation of a Symphonic Band

Will you please tell me the instrumentation of a symphonic band?

—F. R. E. Florida.

Piccolo, C flute, oboe, bassoon, E-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, bassoon, bassoon, bassoon, saxesophones, cornet, trumpet, flugel horn, French horn, trombone, baritone, E-flat tuba, BB-flat tuba, string bass, percussion, harp. The English horn and contra bassoon are also frequently added.

Concerning Oboe Reeds

Mr. Bauer's very gentle and gracious manner made him a wonderful friend, and this has given his book the quality of which the reader is introduced to here. A student who reads it will be inspired to make his own reeds and unless I learn to do so, will always expect me to do so. I have collected some materials for making reeds, and will I be able to make reeds that will play satisfactorily? —F. T. Iowa.

Your teacher is right. All competent oboists make their own reeds, or at least find it necessary to do much work on them. You are learning to use them in performance. You are learning to make and making lessons from an oboist who is qualified to instruct you in the art of "reed making." Considerable experience and study are necessary before the reeds will meet with your approval and needs. Don't worry, you will be satisfied with your results, and you will receive advice and instruction of a person who has successfully made oboe reeds. You will find also that every individual requires a slightly different type reed, since what is good for one is unsuited to another.



VIVIAN DELLA CHIESA

The Start of a Vocal Career

A Conference with

Vivian Della Chiesa

Distinguished American Soprano
Star of Concert, Radio, and Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Born in Chicago, of Italian parentage, Vivian Della Chiesa comes of a markedly musical family. Her grandfather was a symphony conductor in Italy, and her mother is an acclaimed pianist. Her father was a violinist. At seven she began the violin. Mastering French, speaking Italian in her home and English with her playmates, she was early qualified to put together a complete song recital, and, at thirteen, made her first public appearance on a country club platform. Her career began in 1936 when she entered a contest in Vernon, Indiana, competing with a Chicago radio station, and was unanimously chosen as the winner. She sang in a series of 3,600 contests. During that same year (1936) she was invited to coast-to-coast broadcasts, made an extensive concert tour, and was engaged by the Chicago Opera Company, Nazi Miss Della Chiesa was engaged for a series of major national broadcasts, including NBC's "This Is Your Life" and NBC's "Meet the Composer" and "This Is Your Country." —EDITOR'S NOTE.

I found that excellent results in breath control come from separating breathing into its physical parts of its from preparing breathing into its phonetic parts of its functions. It is to say, apart from the needs of the vocal tract, one should do regular gymnastics, as athletes do. Develop breath by walks, swimming. In addition, it is helpful to make oneself conscious of the diaphragmatic breath while talking. Bringing reserves of this kind to the regular practice hour, one finds breathing exercises more natural.

Securing Tonal Focus

"Focusing tone means putting it—carrying it—into the one right, squarely-in-the-middle spot on which it sits." Just how one is to achieve this can hardly be settled in a few words! It is the work of a lifetime and needs constant redoing. Singing on the middle note is not merely *teaching*, for a short period of time they are repeating, regurgitating, reiterating. Their purpose is to develop the voice, to build it; one does not pass by them for something else, as though they were milestones along a road. They are the road! Thus the greatest danger to the career-aspirant is this desire to hurry along to something else. Don't let that mistake trap you. Don't let yourself be pushed into public work for which expert opinion (not necessarily your own opinion!) does not find you ready.

Natural Relaxation Spontaneous

"The 'trick' of singing is as old and as common as that splendid, explosive invention known as *bb corona*. This is just another name for free, relaxed, well-projected tone, with freedom, and correctly colored tone. Free, relaxed tone means tone produced naturally, without any sort of tensions. It does not mean artificial 'relaxations' which, being artificial, are creating new kinds of tensions. Natural relaxation is spontaneous, involuntary, a nothing Sophie about it. What relaxation one brings up is the all-important question of breath control. I can speak feelingly here because I had to work at breathing! When I began singing, it was found that my voice was naturally placed and that my emission was almost omnivorous, as though I were born that way. I was started on the consonants N, M, and W. Starting the vocalized vowel with these consonants helps to keep the tone forward and on the lips."

"It will generally be found that when a tone is correctly focused, its color will also be right . . . or so nearly right that from a distance one can often tell the color of the tone without hearing it. Round lips (the secret of *bb*) make the tone round; a lip position of smiling makes tone brighter. Such color adjustments presuppose, of course, that the voice has been developed according to its own natural color and that adjustment only is necessary. It is a great aid to avoid mistake to attempt the least distortion or forcing of natural voice quality. The normal color of a voice is

born into it, like the color of the eyes and the hair, and cannot be tampered with. There are times, however, when the requirements of a particular song or passage call for the slight variation of color which I have called an adjustment. Voices which have not much natural color may need to be rounded; voices which have too much color need to be brightened. As one tires, the lip projection should be adequate. Never under any circumstances should the natural voice color be forced.

"The wisest method of procedure is to keep the vocal act as simple, as free as possible. Try not to think in terms of specific 'problems,' concentration on the vocal act tends to lead to tension. Try to teach the vocal approach uncluttered by 'tricks' and 'systems.' There are none! Natural, freely relaxed tonal emission should be the answer to the normal, day-to-day problems that confront the young singer and, by tension-free practice, such an emission becomes second nature.

Between Studio and Concert Stage

"But even when the master of tone production has been achieved, the young singer is still a long way from a career! A vast number of skills lie between correct singing in a teacher's studio and success on the concert platform. One of the best helps I can offer is to teach one's own tone effect, the generation note, such a suggestion should remain in the realm of wishful thinking; actually, it is nearly impossible to hear oneself as others hear one. Not only is one too busy producing tone to be completely alert acutely; the actual vibrations caused by singing obscure the tone in one's ears. Today, however, there are many recordings, including radio recordings, which make it possible for one to hear, objectively, concentrate exactly what we are doing. I cannot recommend too highly this practice of listening to oneself and judging critically of strong points and weak points alike. I believe that teachers would especially benefit by one of these self-listening devices for pedagogical counsels and demonstrations.

"Another great need of the young singer is the matter of trying her wings. That, of course, is a difficult—often a disappointing—affair. Few people are interested in listening to begin. (Continued on Page 562)

VOICE

"MUSIC STUDY EXALTS LIFE"

SEPTEMBER, 1948

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Music and Study



FODEN'S MOTOR WORKS BAND

Winners of the Crystal Palace 1,000 Guinea Trophy 1910, 1930, 1932, 1933, 1934, 1936, 1937, 1938 (Barred 1935). William Foden is President and F. Mortimer is Musical Director.



BESSE'S O' TH' BARN BAND

William Wood, Esq., Musical Director and Conductor. This is one of the most famous of British bands and won the Belle Vue Challenge Cup and a 2,000 Guinea Gold Shield.

The Great British Brass Band Movement

by Alfred E. Zealley

A Graduate of Kneller Hall and
Former Lieutenant-Commander of the British Navy

In recent editions of *THE ETUDE*, the editor of this department has submitted three articles devoted to the band movement in America. Empathizing and upon the lack of adult participation in community bands in our Nation, attention was called to the fact that although America excels in the school band movement, it is far behind other nations in the development of municipal and amateur bands.

The article by Mr. Zealley provides proof of these facts. Our readers will undoubtedly be interested and impressed with the brass band movement as it is carried on in Great Britain.

—Editor's Note.

THE idol of the British working class is undoubtedly the amateur brass band. There are some ten thousand of them with approximately a total membership of a million players. And these bands are purely brass, with no reeds or woodwinds. It is hard to know where to begin and what to say about this great army of working men musicians who play for the love of music with neither thought of remuneration. The great majority of them are connected with large industrial concerns and a large number of them are colliery bands,

musicians who actually work in the coal mines as miners. You have only to listen to one of these colliery bands to realize that their music comes from the soul; their artistic performances are truly amazing. Music is more than music with them; it is their recreation and diversion. Apart from the amateur bands, there are the greater portion of their leisure hours. One rehearses a week is of no use to these men; it is usually two or three, and in the case of a band attending a championship contest, they are at it every night in the week for a couple of weeks previous to the contest. It can hardly be said that *music is their god*.

The late John Philip Sousa heard some of these bands when he was touring England, and he was so impressed that his emotions almost got the better of him. Dr. Edwin Franko Goldman heard the famous St. Hilda Colliery Band when it was playing at the Canadian National Exhibition in 1931, and he was thrilled with the perfect performance of this all brass unit.

Naturally, music has to be specially composed and

arranged for these bands and it might astonish many to know that the leading British composers have written test pieces for these bands. The score is most unusual inasmuch as the parts are all written in the treble clef, with the exception of the G base tuba. The same horn part may go to the soprano, alto, tenor, bass, or any other part of the band. These parts have three separate parts, the solo part of which calls for great technical skill. Then, there are the baritones, the sister instruments to the euphoniums. The baritone is unknown in American bands; it is similar to the euphonium, but has a smaller bore. It is the link between the horns and euphoniums. Eb basses are also used with the master Bb's. Percussion instruments are not used, except in the brass band only. Here is the instrumentation of a contest band:

1 Es Soprano Cornet, 9 Bb Cornets, 3 Es Tenor Horns,

2 Bb Baritones, 2 Bb Euphoniums, 2 D Tenor Trombones, 1 G Bass Trombone, 2 Eg Basses, 2 Bb Basses.

Total of twenty-four.

Looking at the pictures of some of these bands it will be noticed the basses are all upright models and the

cornets used are short models. Then again, it will be seen that some of the bands use a flugel horn in their corner sections. These bands are in different categories. They can jump into the championship section, which must first compete in junior and intermediate contests, and if successful, they are passed on to a senior category, where they will play against better class bands. For instance, the championship section held annually at Belle Vue, Manchester, at the National Band Festival, and at the Royal Albert Hall, London, are open only to those bands which have won first or second prizes in their own areas.

Following are the bands which competed at the great National Band Festival held in The Royal Albert Hall, London, November 1, 1947.

Black Dyke Mills Band

This is the champion band of the British Empire, having won the National Championship last year at The Royal Albert Hall, when it competed against the best bands in the country. It was founded in 1816 by John Foster, the largest woollen mill owner in the Onionside, Yorkshire, and it is in this village that the bandmen are employed. The band has won more than one hundred thousand dollars in prizes, and unquestionably one of the most popular prize bands in the country. Its conductor, Mr. Arthur Pearce, has held this post for the past thirty-seven years, and he is highly respected for his musicianship and his happy and genial disposition. Being one of the oldest bands it always enjoys a long engagement list throughout the summer months, playing in different parts of the British Isles.

Brighouse and Rastrick Band

This band was founded in 1881, and is another of those fine Yorkshire bands that has won for itself a great reputation in the field of contesting. It won the National Festival of Bands at The Royal Albert Hall in 1946, besides winning the championship at Belle Vue, Manchester, on five different occasions, and in addition, has won scores of other prizes in various

parts of the country. Mr. Eric Ball, the conductor of this band, is a prolific composer and arranger of brass band music, besides teaching professionally a number of other bands in Great Britain.

Foden's Motor Works Band

Foden's, organized in 1900, is a Cheshire band located in the small community of Sandbach. No band, perhaps, has won a greater reputation in the last half century than this one. It is the idol of all contesting bandmen by virtue of its winning the championship at the Crystal Palace eight times, as well as hundreds of other prizes. When Foden's wins a competition, the standard has been set, and chances are you will not hear another band better. Its conductor, Mr. Fred Mortimer, is one of the stalwarts in the contesting game, and what he doesn't know about it is not worth knowing. He has won more National Championships than any other man, so we will let it go at that.

Fairey Aviation Works Band

This band from Stockport was founded as recently as 1937, and notwithstanding its short history, it has become a serious threat to the other bands, inasmuch as the bandmen are employed by the firm, and won more than one hundred thousand dollars in prizes, and unquestionably one of the most popular prize bands in the country. Its conductor, Mr. Arthur Pearce, has held this post for the past thirty-seven years, and he is highly respected for his musicianship and his happy and genial disposition. Being one of the oldest bands it always enjoys a long engagement list throughout the summer months, playing in different parts of the British Isles.

Munn and Felton's Works Band

The rise to fame of this band has been almost meteoric. Formed in 1933, it won the National Championship at the Crystal Palace two years later. Located in Kettering, the heart of the British shoe industry, the band might well be considered one of the finest in the country. Mr. Stanley Boddington, who conducts the band, is another of those outstanding teachers in the field of brass bands. (Continued on Page 568)



THE WORLD'S LARGEST MASSED BAND

This picture shows only a portion of the huge massed band of nearly 5,000 instruments which is here seen playing under the baton of Henry H. O.B.E. at Belle Vue, Manchester. One hundred and six bands took part in this performance, which was immensely impressive, and indeed was the sight of this great mass of silver instruments shining in the sun. In a way it was one of the (if not the most) unique performance events in the world's musical history.



FAIRLEY AVIATION WORKS BAND

National Champions 1945, British Open Champions 1941, 1942, 1944, 1945 and 1947, and North Western Area Champions 1947.



ST. HILDA'S BRASS BAND

This band was originally a well known Colliery Prize Band in the North of England, but for the past ten years it has toured extensively as a professional organization. It has its own booking agency in Sheffield, and is conducted by Mr. Leonard Davies.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE



J. HENRY ILES, ESQ., O.B.E.
Father of the British
Brass Band Movement.



FRANK WRIGHT
Famous British band conductor. Professor of Brass and Military Band Conducting and Scoring at the Guildhall School of Music and Drama.



SIR ADRIAN BOULT
President of the Brass Band Conductors' Association and Head of the Directors of Orchestras for the B.B.C.

Revival of the Bach Arias

by William H. Scheide

In this age of the atomic bomb even well-informed musical people know little of the origin or character of the art of Bach and Handel, or think of it as requiring special groups of performers designed to produce a special effect.

The aria is an elaborate song solo (sometimes for one or two, solo voices) requiring an instrumental accompaniment, developed first in the oratorios of the seventeenth and eighteenth centuries. Originally the aria was sung with vowels without words. The first composition of this type sung with words is believed to be that of Caccini in 1602.

The Bach Aria Group, founded and directed by William H. Scheide, has been very favorably received at performances in New York and in other cities. The group consists of the following artists: Margaret Tobias, soprano; Ellen Osborn, alto; Jean Carlton, soprano; Norman Farow, bass-baritone; Bernard Greenbaum, violinist; Robert Tobias, tenor; Sergius Kegel, vocal artist and keyboard instrumentalist; Ellen Osborn, soprano; Margaret Tobias, alto; Maurice Wills, violin. Its director, William H. Scheide, was an instructor in the Music Department of Cornell University (1940-1942). He is a graduate of Princeton University (1936), and received his Master of Arts degree in Music and Musicology from Columbia University (1940).

—EARLIE NOTZ

THE work of J. S. Bach stands by and large outside the main stream of musical life because it is not for instruments like those just mentioned, that have been concerned with the art of *obbligato* parts, since they performed parts which Bach intended that others should hear and which he himself does not if he hears anything. But the soprano supplies merely the chords which support the *obbligato* and is accompanied in the most servile of ways. However, to judge from the remarks of many lovers of Baroque music, the question of what instrument shall realize the *continuo* part (that is, play the harmonies) is the most important one of all. They do not ask about this other *obbligato* instruments, or the continuo, or the oboe d'amore, the third most common instrument in Bach's concert solo scores, which, since it is lower than the oboe and higher than the English horn, has no modern equivalent.

It therefore appears that the important problem is not an exact reproduction of archaic sound (since, as shown above, no one expects consistency in this matter), but the creation of a unified instrumental vocal

and oboes. By far the largest part of his repertoire is for instruments like those just mentioned, that have been concerned with the art of *obbligato*. The oboe, especially the oboe d'amore, the third most common instrument in Bach's concert solo scores, which, since it is lower than the oboe and higher than the English horn, has no modern equivalent.

The question thus becomes one of emphasis, with the whole *continuo* problem occupying a definitely subordinate position. Admitting this, however, what is to be done about it? A con- (*Continued on Page 561*)

This was the dual problem faced by the Bach Aria Group: the type of ensemble desired, and the nature of the music to be performed. It was decided that the latter should have first consideration. But should Bach's own *obbligati*, whether vocal or instrumental, be reproduced literally? Upon closer inspection this turns out to be an absurd idea. Perhaps his bass singer and his tenor sounded like the corresponding modern soloists. Even so, Bach's bass and tenor parts were not always reliable fatalities. His flutes, oboes, bassoons, strings, and keyboard instruments have every one been changed; they no longer sound as they used to, their tone color and thus their esthetic effect is different. It would undeniably take many years of intensive search to assemble a collection of instruments let alone train additional musicians to give forth the peculiar sounds which Bach supposedly envisaged when he prescribed those instruments and voices in his scores. But the appeal of the Bach Aria Group would then lie primarily in its archaic and peculiar sound. If the general public should ever come to regard this music as something really congenial it would not be long before it would be accepted as a genuine and warrant for an extreme position. Even in the realm of the purest Bach purists there is a dearth of *fusetto* singing, as there is everywhere else. Not even they expect it. If, therefore, Bach's soprano and alto parts are universally granted to women's voices (for which he did not generally intend them) it is surely no more than arbitrary opinion to prohibit similar alterations in other, usually less important parts.

A Novel Undertaking

The Bach Aria Group starts with the assumption that there is not a note of Bach that sounds strange to modern ears, that, on the contrary, there is no composer who sounds more natural. His soprano, alto, violin, flute, and oboe scores sound excellently when performed by modern sopranos, alto, violins, flutes,

ensemble. And since singers and players have worked together intensively so seldom in the past century or more, this turns out to be a thoroughly novel undertaking filled with complexities and interest. In fact, a proper discussion of it would go far beyond the limits of the present article. Suffice it to say that the importance and difficulty of pursuing such an objective here and now tends to be obscured for a number of reasons. Those who have carried the responsibility for Bach performances in the past have usually been forced to plan for only one concert at a time, with performers assembled for that specific occasion. The latter could hardly be expected to learn new methods under such circumstances. Since the director also has no opportunity to hear the music regularly ever even to him for the same reason. Instead, since he is often a keyboard player, he is apt to be preoccupied with an entirely different problem, namely, what instrument should play the harmonies.

Harpischord or Organ?

This revives the question of adaptation, already discussed, but at a different level. We have heretofore been concerned only with the thimbles of the *obbligato* parts, since they performed parts which Bach intended that others should hear and which he himself does not if he hears anything. But the soprano supplies merely the chords which support the *obbligato* and is accompanied in the most servile of ways. However, to judge from the remarks of many lovers of Baroque music, the question of what instrument shall realize the *continuo* part (that is, play the harmonies) is the most important one of all. They do not ask about this other *obbligato* instruments, or the continuo, or the oboe d'amore, the third most common instrument in Bach's concert solo scores, which, since it is lower than the oboe and higher than the English horn, has no modern equivalent.

It therefore appears that the important problem is not an exact reproduction of archaic sound (since, as shown above, no one expects consistency in this matter), but the creation of a unified instrumental vocal

If you are a violin teacher, and especially if you happen to work in the elementary field, you occupy a very important post in the educational fraternity of this great country. Of course, this is true of all music teachers. The violin, however, probably attracts more children than any other instrument, partly because of its attractive charm, and partly because it predominates in the orchestra both in numbers and in importance. The tremendous increase musical education has made of late years, and the widening influence music exerts upon the character of our every day life, make the duty of the elementary violin teacher one of considerable significance. Orchestras in the public schools add to a growing interest in musical appreciation among the young of this generation. The children's concerts given by many of our leading symphony orchestras help greatly in the dissemination of musical culture among the children. To illustrate this, a little girl only eight years old came to her violin lesson one day bringing a program of the orchestra concert she had just attended. She was glowing with enthusiasm, and asked her mother, "How many violins are there in the orchestra, how many violins, and so forth. She spoke intelligently of such instruments as the oboe, the bassoon, the horn; and when asked how she knew the names of these instruments, proudly exhibited a book that had been lent to her by her public school, picturing and describing all the instruments of the orchestra.

An Important Asset

The first lesson, for the teacher to learn, and by far the most important one, is *patience*. The moment a teacher loses patience and begins to speak impatiently, he has greatly lessened his chances of successfully imparting any knowledge. After many years of experience in this field, I have learned that the best way to teach a child is to begin with what he already knows. This is probably the easiest thing to do. It is profitable to go from one book to another, changing several times in the course of a few weeks. No matter how many years a teacher may spend in this profession, each new pupil will present a slightly different problem to him. If the teacher is alert and sympathetic, he is learning something new all the time, for it is axiomatic that one never learns anything so well as when endeavoring to teach another.

Probably the commonest error with teachers, especially inexperienced ones, is that of using music that is too difficult. One is all the more liable to commit this error if the pupil is exceptionally talented.

If a child is to learn to play the violin, conception on the part of the parent and the mother, is necessary. The mother will do well to emphasize this to the child at the beginning. The mother should if possible be present during the first lessons, and her aid should be enlisted by the teacher. It is very important to outline a course of procedure that will intrigue and interest the child from the start; and what is more important, keep the interest going. As the child soon becomes a disinterested listener, there is aptly to come the point of depression. No matter how interested the pupil may be at the start, and no matter how talented, he will have his times of depression after the first novelty has worn off. His interest must be renewed and retained by introducing new ideas and phases into his study. Do not confine your child to one monotonous routine.

Rather admit that the fault is yours, because you have not made that point clear to him before.

Teaching the young to play the violin is a complex proposition. In approaching the subject, it might be well to remember what a great general remark when asked the secret of success was made by Dr. J. P. Morgan: "I divide our task into three headings at the outset: physical, musical, and intellectual. I have found it expedient to classify them in the following manner. The physical comprises those first lessons which deal with establishing good form; that is, teaching the child to hold his instrument correctly, stand in a good posture, draw straight bows, and so on. Next, teach him to play simple rhythmic progressions in approximately equal time values; and since we are dealing here with pitch, it is quite natural to call this the musical part of our task. When he has attained a reasonable degree of accuracy in tone progression, begin to teach him time values; I term this the intellectual part because it is quite identical with mathematics."

All Students Different

Right here we may as well face the fact that no two students will be equally alike in natural endowments. One will attain good posture with little difficulty, but will have a rather poor sense of pitch; another will be awkward in the beginning stages, but may display an unusually good sense of pitch; still another will be lacking in everything except rhythm, and in this it may seem to be a natural born drummer. This it becomes obvious that different cases require different modes of instruction. Do not be too stereotyped in your

Are You a Violin Teacher?

by J. Clarence Cook

merely deemed impossible have yielded to the advancing steps of science and investigation.

First we shall consider two terms that are very similar: tone-deafness and color-blindness. Both of these are somewhat misleading. A person who is tone-deaf is not deaf at all. He may have the most perfect hearing apparatus in the world. He simply lacks the ability to distinguish and identify various tones, just as he would fail to understand the meaning of spoken words in a foreign language. Just so, a person who is color-blind may have perfect vision, but may lack the faculty of correctly naming the impressions we term color. I speak from experience in this matter, because I have had a tendency to color-blindness myself, but have lately discovered that this error simply by studying and concentrating on colors that have always been somewhat confusing to me.

Consider this problem of tone-deafness calmly and fairly. Can you think of any other faculty that cannot easily be improved by careful, intensive training? Just one! If a child is backward in arithmetic, spelling, grammar, or any other subject we can easily procure a special tutor, pay him extra teaching in that subject, and see that he is brought up to normal. Is it reasonable to suppose that every other subject can be met in this way, but that the training of a sense of pitch is impossible? Such a hypothesis just simply doesn't make sense! I have found that by patient, careful training on major scales and simple chords, a child's sense of musical tones can be developed. You just as his sense of rhythm can be developed. You may say, "If a child is tone-deaf, why try to make him play the violin?" This is a difficult question. I frequently find a pupil who loves the violin, and is determined to learn it for the fun of it, but who apparently has little aptitude for the instrument. Let us respect this child's preference, even though to our more mature judgment, it may seem absurd. He has heard the violin played, and he has an inexplicable yearning to speak it. Why not let him try? Who knows what his earnest desire, coupled with the patience and skill of a good teacher, may accomplish?

Value in Ensemble Playing

When a child during his first lessons seems inept in distinguishing tone relationships, do not be in a hurry to say to him: "You can never learn to play the violin." Such a statement can have a disastrous effect on the young pupil's mind, which may be life-long. Certain sounds constitute a definite shock to him. Remember the little "habits of wax" to which Byron likens the child's mind. Do not defuse them unnecessarily. Give that child special thought and study. He is perhaps the "lost sheep" that must be saved.

I have found that ensemble work is very helpful in such cases. Playing simple melodies with the piano, and better still, playing in school orchestras, will do much to develop a latent sense of pitch. Perhaps new discoveries regarding this problem will be made in the near future.

In closing I will again call attention to the fact that music has become a potent factor in the aesthetic development of modern life. Children nowadays are social fabric of society. Music is breathed through the whole life of the child. The child's mind is not yet developed with a view of making it his profession, but for the pleasure and added appreciation he may get out of the musical he hears on every hand. As we see this wide-spread movement and dream of its infinite future possibilities, we music teachers must realize that ours is one of the most important works in the world. After all, we are not helping to mold the minds of the next generation into nothing more than have heretofore produced. Let us do this, and not be contributing a large part in marking for a better world—one perhaps free from the blights of war, poverty, and suffering? Let us be optimists—idealists if you will—for in fostering and developing a love and appreciation for the arts, we are helping to establish in the minds of human beings a desire to order their lives by the Golden Rule.



MODERN SETTING FOR BACH
(Left to right) Margaret Tobias, Ellen Osborn, and Jean Carlton, members of the Bach Aria Group, a new organization that is devoting itself entirely to little known music of Johann Sebastian Bach.

Photo by J. Albrecht

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

VIOLIN
Edited by Harold Berkley

"MUSIC STUDY EXALTS LIFE"

Imitation—Its Use and Abuse

A Conference with

Set Svanholm

Internationally Distinguished Tenor

A Leading Artist, Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

"I SHOULD like to speak of a rather surprising change in the range of my voice in order to point out on a problem of study that may be of use to other singers. My operatic work, at the beginning of my career, was *soprano* in "Pagliacci." *Figaro* in "The Barber of Seville" and other straight baritone roles. When the pressure of circumstances caused a temporary lull in my operatic duties, I was rather surprised to find myself singing tenor." At no time had I pushed my voice; I never had it consciously tried to become a tenor—quite simply, my voice seemed to have changed. The greatest help in understanding what had happened to me, and how I could do about it, was given me by my wife. She had also been singing at the Conservatory—and she brought home from the edge of vocalism to bear on my case. Having heard me sing in my student days, my wife always believed that my voice was naturally a tenor, and that my baritone quality was really an artificial thing—a kind of overimitation of voices which had been caused quite unconsciously by imitation of them. In this in mind, we explored my "new" voice together, tone by tone; and my wife encouraged me to find and develop those tones which were natural for me and to drop those which resulted from artificial imitation.

Concerning Imitation

"It is with strong personal feeling, therefore, that I speak of the values and the abuses of imitation. Every singing student at some time or other finds himself or mimics his teacher, or copies some method or mannerism of his teacher, or of some established singer whom he admires. Now it is quite possible to make excellent use of this kind of imitation, provided one knows how far to carry it and where to stop. The use of imitation, I believe, must be confined to the mechanical. Learning some specific, individual problem. Your teacher, for example, may tell you how to draw a breath, how to relax your throat, how to stand properly, and so forth. But beyond such specific mechanical points, imitation becomes harmful. It never will be a goal in itself. Indeed, it never can be because the most complete style of singing leads only to a dead end—unless there can be no progress. Imitation is a set, fixed thing which cannot develop. A palmer who copies a great picture can produce nothing beyond a faithful replica of the original picture; once he has done this, there is nothing more that he can add. Thus, he encloses himself within limits which someone else has set, and he goes no further. The same, I might say, applies to imitation.

"It is for this reason that categorical pronouncements as to what is 'right' and what is 'wrong' are so dangerous in singing. Simply, there is no absolute right

ET SVANHOLM AS SIEGMU

Set Svanholm was born in Västervik, Sweden, of an unusual combination of parents, and so forth. But beyond such specificities, he was a man of infinite charm and great harmful. It should never have a soul in him! Indeed, he was a genius, because, despite a meager style of singing, he had, to some extent, a dead-end street in which there can be no progress. Imitation is set, fixed thing that does not move; it is a picture who copies a great picture can produce nothing but a copy of the original. He has nothing more than he can have; and he has done this, this is nothing but imitations that someone else has set, and he goes no further.

The same damage accompanies vocal imitation. By adding a few notes here and there, one shifts off personal development and adds nothing to his art. He has added nothing to his art, but has added much to his voice, to much vocal harm. In my own case, an overimitation of my great master's style of singing could have stopped my voice. It is certainly no mistake to be a baritone, if my natural voice is tenor. (As a matter of fact, very often herein tenors sing their careers as baritones; for instance, John Tessier, Eric Schmedes and Lauritz Melchior; to mention only a few.)

"It is for this reason that categorical pronouncements as to what is 'right' and what is 'wrong' are so dangerous in singing. Simply, there is no absolute right or wrong in music."

"MUSIC STUDY EX ALIUS LIEB"

and wrong—there is only right and wrong for the individual voice. The good teacher, therefore, is one who is equipped to recognize and develop the individualities of every voice he builds. As soon as he carries over preconceptions and attempts to pour a voice into a fixed mold, he fails in his high duty. Similarly, the good and talented student is one who approaches all model-material with an open mind, analyzing just which elements he may safely copy, and those which he must leave alone. And the test is always the individual fitness with which the singing methods of another suit his personal needs.

Self-Criticism Important

"Curiously enough, the obvious, easily recognizable 'trade-marks' of a voice often grow out of its shortcomings rather than its strengths." It is a tremendous mistake, however, to attempt to imitate another's style of singing. What is good embouchure for one man is harmful for another; the most any singer can hope to achieve is to discover and develop *his* own method of singing. He will need advice here, an object lesson there—but the singing method he builds out of advice and lessons must be calculated to his own needs. And no one can build this for him but himself.

"It is evident, therefore, that the singing student must early develop an alert awareness of his own sensations while singing, and of the sounds he makes. Self-criticism, in the last analysis, is the most valuable asset the singer can develop. There are a number of other points which should also be kept in mind. And here I point all attention to the important advance a singer can make, let us say, in "locating himself." By this I mean, to keep his own voice in his own records. He can, by hearing himself, learn what to do and perhaps still more. (See *out-of-date*.)

"To my mind, the greatest difficulty confronting the singing student is the tension that can grip the throat. When any muscle in the body is exercised, there is a tendency of other muscles to come to its aid in a sort of sympathetic tension. When you lift a heavy weight, you tense your back and your legs growing taut, even though you have no intention of doing the lifting. The inexperienced singer finds it difficult to keep his head straight when he uses the muscles of his throat. In fact, it is of prime importance that he makes himself aware of what is happening, and gets rid of the tensions. This tension may show itself in various ways. The wrong muscles may come into play—the right muscles may do what they should not do—the top of the larynx may rise with the raising of the tongue. Whatever the individual manifestation may be, the young singer must detect it and get rid of it. Only a relaxed throat can send forth good tone."

A Relaxed Throat

"Another point to watch concerns itself with the sensations one experiences while singing. Anything that feels strained, forced, hard, or uncomfortable indicates that a wrong system of emission is being used. Now, it may be that a wrong system of emission may be for someone else; if it makes you feel that it feels easy, it is bad for *you*. Furthermore, your hearers wish to understand the words you sing, so watch out for clear diction. Beyond insisting on a relaxed throat, comfortable singing sensations, good posture, and alert self-criticism, I have really little to say about the way of good singing. Not that there is any lack of good problems, but because no long-range answer can possibly be given. It is the peculiarly individual nature of each singer's problem that makes its care so delicate. By way of an amusing example of what I mean, look at the careers of two young men who studied at the Stockholm Conservatory at the same time. One is Jussi Björling who had completed his studies and made his debut at the age of nineteen. The other is myself, who did not even begin formal vocal instruction till I was past twenty. Who is to say that one of us was "right" and the other "wrong"? Simply, each train, each gift must find its own individual development.

"In finding this development, it is extremely valuable to have some faithful guide, or critic, on whom the young singer can rely for advice on points which he cannot possibly settle for himself. These points have chiefly to do with the effect that the singer makes. We know now what we wish to do."

JOYOUS AUTUMN DAYS

Mr. Locke has provided two alluring melodies in this very playable piece. The composer, a graduate of Harvard University, has had a wide and varied experience in music. Play this composition expressively, with special attention to the phrasing and to notes marked *staccato*.

Grade 4. Moderato espressivo (♩ = 46)

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SEPTEMBER 1968

PRELUDE IN F# MINOR

(No. 7)

Mr. Chasins' collection of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed indicated ($\text{d}=168$) requires careful, slow practice preparation. Grade 8.

Vivacissimo ($\text{d}=152-168$)

non legato

ABRAM CHASINS, Op. 11, No. 1

NOVELETTE

This composition was one of the favorite works of the late Theodore Presser, who taught it to many of his pupils. He felt that it represented vitality and virility, rather than vivacity. In order to be effective, it must be played at the high speed indicated. The composition was one of fourteen works known as *Bunte Blätter* ("Bright Leaves") and was published first in 1852 when Schumann was beginning to enter the dark years of his life. Grade 5.

R. SCHUMANN, Op. 99, No. 9

espress.

THE ETUDE

(Poco rit.)

a tempo

cresc.

senza ripetizione D.S. al Fine

FOAMING SEA

PRELUDIUM

In order to simulate the foaming of the sea, this piece must not be played at any speed less than the metronomic marking. Give particular attention to the crescendo and diminuendo marks to secure the proper effect. Grade 3½.

Agitato ($\text{d}=100$)

mp cresc.

f rit.

simile

1st time

mp a tempo cresc.

poco rit.

2nd time poco rit.

rit. P. Fine

a tempo

mf

P. al Fine

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PICCADILLY PARADE

Piccadilly in London, particularly in the seventeenth and eighteenth centuries, was a street of fashionable clubs for gentlemen, where the aristocracy and the nobility swaggered along daily. Catch the spirit of a parade of these pomaded London dandies, and you will give the proper interpretation to this pleasing piece. Grade 3.

Moderato =80

STANFORD KING

Mf

Moderato =80

Mp

Mf

Mf

(To Coda)

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THE ETUDE

Mp

Mp

Mp

Mf

p

D.C. al \oplus

dim.

pp

Coda

547

SEPTEMBER 1948

Revised and Edited by
ELLA KETTERER

IN SCHUBERT'S DAY

RICH. KRENTZLIN, Op. 109

Grade 3. **Allegretto moderato M. M. ♩ = 126**

Sheet music for piano, page 10, measures 1-10. The music is in common time and consists of four staves. Measure 1: Treble staff has eighth-note pairs (pp). Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note pairs (p). Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note pairs (f). Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs (f). Bass staff has eighth-note chords. Measures 5-6: Treble staff has eighth-note pairs (f). Bass staff has eighth-note chords. Measures 7-8: Treble staff has eighth-note pairs (f). Bass staff has eighth-note chords. Measures 9-10: Treble staff has eighth-note pairs (f). Bass staff has eighth-note chords.

Piano sheet music for page 10, measures 4 through 10. The music is in common time and consists of two staves. Measure 4 starts with a dynamic *mf*. Measures 5 and 6 show eighth-note patterns with dynamics *sfz* and *p*. Measure 7 begins with a dynamic *cresc.*. Measures 8 and 9 feature sixteenth-note patterns with dynamics *f* and *p*. Measure 10 concludes with a dynamic *ff*.

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LITTLE LAMB POLKA

WALTER O'DONNELL

Grade 8¹

Playfully (♩ = 108)

il basso sempre staccato

2nd time an octave higher

dim.

staccato

Fine

LET ME REMEMBER MUSIC

Sydney King Russell

Un poco lento

Rubato molto (♩ = about 69)

FRANCIS H. MCKAY

ten.

ten.

poco rit.

Fine

Piu mosso (♩ = 92)

mp a tempo

Fine

me re - mem - ber mu - sic The heart l.h. must not l.h. for -

Appassionato e largamente *a tempo*

get l.h. Lest in l.h. the dark for - get - ting l.h. Through nights l.h. that give no l.h.

poco rit. D.S. al Fine

rest, l.h. The lone - ly heart should perish With - in the strick - en breast. Oh,

poco rit. D.S. al Fine

POLISH DANCE

Tempo di mazurka MAZURKA WILLIAM SCHER

VIOLIN

PIANO

Sul A

2 3 0 2 0'

3

mp

5

Fine

1

mp

10

D.C. al Fine

D.C. al Fine

SONG OF AUTUMN

Prepare {
 Sw. Oboe
 Ch. Salicional
 Ped. Gedeckt to Choir
 Hammond Registration
 (B) (t1) 00 4770 560
 (B) (t0) 00 8756 201
 (B) (t1) 00 7638 100

PERCY WICKER Mac DONALD

Andante grazioso

MANUALS {
 Sw. C. F. Ch.
mp dim.

PEDAL {
Ped. 42

(To Coda) Più mosso

morendo *pp*

Gt. Melodia & Flute *mf*

Coup. to Gt.

a tempo

Add Diap.

rall.

Ped. 63

molto rall.

Open cresc. Ped. *ff*

Lento *Sw. Oboe*

Reduce *rall.*

Diap. & Flute off

Choir(Strings) *mf* freely

D.C. at *Coda* Lento *Ped. 42*

Choir Salicional *pp* delicate

pp

THE STROLLING HARP PLAYER

FOR TWO PIANOS, FOUR HANDS

Allegretto ($\text{d}=100$)

MILTON HARDING

Arr. by Louise Godfrey Ogle

Allegretto ($\text{d}=100$)

(To Coda)

*a tempo
cantabile*

poco rit.

rit.

tempo cantabile

simile

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THE ETUDE

D.C. al

CODA

poco rit.

rit.

e. dim.

rit.

SEPTEMBER 1948

DOLLY'S DREAM

MURIEL LEWIS

Grade 1.

Moderato ($\text{d}=66$)

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FLIGHT OF THE HUMMING BIRD

Grade 2. Allegretto ($\text{d}=80$)

LEWIS BROWN

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THE ETUDE

SEPTEMBER SUNSET

Grade 2.

Valse Lente

MILO STEVENS

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ROBIN HOOD'S MEN

CEDRIC W. LEMONT

Grade 24.

Tempo di Marcia

The music consists of six staves of piano sheet music. The first three staves are in common time, G major, with dynamic markings *f*, *mf*, *pp*, *f*, *mf*, and *il basso sempre staccato*. Fingerings 2, 3, 4, and 5 are indicated above the notes. The fourth staff begins with *mp* and *mf*, followed by *f*. The fifth staff starts with *cresc.* and ends with *Fine*. The sixth staff concludes with *D.S. al Fine* and *rit.*

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THE ETUDE

The Pianist's Page

(Continued from Page 520)

words, she wasn't tone deaf at all.)

There's just another proof that anyone can conquer faulty piano technique if he works hard and persistently. I know of no such condition as tone deafness—at least I've never found a single case in years of tracking down claimants. Any good teacher can help you to increase your pitch-recognition and production. The younger you are the easier it will be of course but oldsters, too, invariably make gratifying improvements. Even the Hines, expert singing bottoms of the Metropolitan Opera Company, reports that he was "kicked out" of a Los Angeles High School Glee Club for not being able to "carry a tune"! Wow! Listen to him now.

The Teacher's Round Table

(Continued from Page 528)

"First, it is important to know whether the double-jointed condition is local or general," Dr. Blodgett said. "To find out, the test known as 'gent recruit' (on the knee) is used. If the condition is general the outlook is not good. If it involves some fingers only, hot and cold water treatment is the best remedial technique. Dip the fingers alternately fifteen seconds in hot water, five seconds in cold water. This will tighten the tissues. Repeat the process about ten times, finishing with the cold water. It can be done twice a day."

"Do not practice too much, as excess may do more damage. The way you feel should be your guide. Quit at the first sign of fatigue. Avoid using hands for certain tasks such as dish-washing, as it might loosen the joints further and cause more damage."

Now for an exercise: Use any based on the double-jointed fingers; play them on the first bench, with the fingers pulled in toward the palm of the hand as far as they will go. Luis C. Keith, of Toledo, Ohio, calls them "knelling down exercises" and reports excellent results. Play *piano* as long as it will be necessary; what matters here is not tone volume, but in the proper position. The tone will improve gradually as the joints acquire more strength.

Final note for husbands: please cooperate and help "the little woman." Send out the laundry and be ready to wash the dishes too, before wiping them as usual.

A Letter From An Etude Friend

Common Sense in the Selection Of Music for the Small Catholic Church

To THE EDITOR:

There are times when the expert musician is stampeded as to what to play for the average church service. I myself, only a beginner in the field, have much to learn. I studied original

and took charge of a choir in the later twenties without any previous training. Maybe the expert musician will dispute some points, but I believe I have had some benefit from it all. Also, I worked with mental patients who had had previous training, and found that they had improved tremendously, and that helped them, and also improved their mental condition.

First, I found a patient who could play music. Then I organized a small group composed of patients and personnel who were small group of four. At first we were only a few. We made many mistakes (these are remembered very vividly by all concerned) and drew several compositions, which were played or sung badly, we soon found out from the people of the small congregation, who very quickly became interested in our work, doing the work for four years, and have many memories and many compliments to our credit.

We were given a piano and organ and where he wanted the music and where he did not want it. These were always returned, so we had to set up a piano and organ. Our hymns were suited to the various parts of the Mass, and several were then made suitable for the organ. This was a great complement to the service. This included a few meager hymns at first, and small incidental pieces, but as the group grew, more and more widened our scope, and included symphonic excerpts and various sacred compositions found in the church.

Todays the field from which we choose is wide and varied. The favorite of all is an arrangement of "Jesus Loves Me" for organ, piano, and organ.

We have a few occasions in the church season when the organ and piano are to be celebrated with very good incidental and hymn appropriate for the season.

We have a few occasions in the church season when the organ and piano are to be celebrated with very good incidental and hymn appropriate for the season.

The points above may be of interest. However, I am not an authority on music. However, as the rates I use with the small group I have, and they have worked out fairly well, I am enclosing a copy of my bill of fare that may serve as a guide to church music I am glad, and thankful also for the help of many who through their efforts have shown me the approach to church music.

—B. F. W.

The Ten Favorite Symphonies

SATION WOX of New York City, which has restricted its broadcasts to programs of classical music, selected a vote from 4,000 of its listeners to determine which are, in order, the ten most desired symphonies. This is the result.

1. Beethoven No. 5
2. Beethoven No. 9
3. Brahms No. 1
4. Tchaikovsky No. 6
5. Brahms No. 3
6. Franck D Minor
7. Beethoven No. 6
8. Beethoven No. 7
9. Brahms No. 4
10. Tchaikovsky No. 5

A strange, strange showing of popularity. Beethoven died one hundred and twenty-two years ago and yet his works stand above those of all other symphonie writers in amazing proportion.

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sessions	from my diary.....1.00
smit	3 pieces for young people.....75

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roger sessions'	latest piano work
	piano sonata #2....\$2.00

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CATALOG

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124 East Fourth St. Cincinnati, Ohio

The Great British Brass Band Movement

(Continued from page 535)

Cresswell Colliery Band

Here we have another peasant aggregation of miners who work in the coal mines of Britain. The band was formed in 1886 and has won many prizes competing against the best in its field. It is generally on hand at all the leading contests and can always be relied upon to give a very good performance. Its conductor, Mr. Harold Moss, is one of the old-timers who has been engaged in the field of contesting for many years, an accomplished musician in the trust sense of the word.

Harton Colliery Band

This is a North of England band that has held its place in the best bands for many years. It was organized in 1896. It is a miners' band and as such has won numerous prizes, including The Miners' Championship eight times. Mr. W. S. Bond is the efficient bandmaster who is responsible for its many successes.

Yorkshire Copper Works Band

Another Yorkshire prize winner was organized in Leeds in 1936 and steps up into the front line with the best bands. It first year it was organized it took fourth place in the "Trophies" at the Crystal Palace, London, 1937; and in 1939 won the Yorkshire Championship. Since then it has found its way into the prize list wherever it has competed. Mr. J. Elliott is the man who puts this band into victory.

Luton Band

Some people call it the "Wales" Band, as Luton is the center of the British hat industry. It would seem that this title is most applicable for it certainly pulled off the hat trick when it won the National Championship at the Crystal Palace in 1922 while competing against the finest prize bands in the country. Since then it has won many prizes at the leading contests. It was founded in 1902. Walesmen are noted for singing, so it is only natural to expect them to produce good brass bands, and Cory's is one of them. Mr. Walter Hargreaves, the conductor, is highly respected by the band members for his all-around musicianship.

Melingriffith Works Band

This is one of the old-time Welsh bands, founded in 1870. It has won many prizes in Wales and the West of England. It created quite a stir by winning the National Championship of the West of England in 1945. Mr. T. J. Powell, the conductor, is another old-timer in the field of contesting, and is well versed in the technique of band conducting.

Parkhead Forge Silver Band

Here comes another Welsh band that was formed in 1894 and which has held the lime-light for over half a century by winning numerous prizes. The fact that it was able to compete last year at the great National Band Festival is enough proof of its fine performances. Haydn Webb, who conducts it, is very well known in brass band circles.

Parkhead Forge Silver Band

Parkhead is one of the finest Scottish bands located in Glasgow, Scotland, it won the National Championships in 1933 and 1942. It also won the John And Trophy five times. Its conductor, Mr. G. Hawkins, is another old-timer who is superior in the field of contesting. He is often called upon to adjudicate at contests and as a musician, is held in the highest esteem.

West Calder Public Band

This band, at West Calder, in the Mid-lothians, was organized by a few miners in 1896. It is immensely popular in the surrounding districts, where it has won

many prizes. It was so good last year that it was chosen to compete with the best bands at The Royal Albert Hall, London. Mr. C. T. Ferrell directs the band.

North Seaton Workmen's Band

This is a North of England band that has an enviable record dating back to 1906. It is a miners' band and as such has won numerous prizes, including The Miners' Championship eight times. Mr. W. S. Bond is the efficient bandmaster who is responsible for its many successes.

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in order to compete in the National Championship Festival. This brings us to the point of what constitutes a professional. For it must be remembered that all the main prize bands of the country fill many engagements during the summer months. The point I am making at this point states that a man's earnings as a musician must not total more than two-thirds of his income. These bands are all members of the musicians' union as a whole which, of course, is only right. Some of these bands are strictly professionals who rank number of bands and also under the rules, conduct them at a contest. But a player is allowed to play in only one band and he must be a bona fide member of the band for three months previous to the contest. In the case of a player being ill, the band, or the writing committee of the contest committee, is allowed to name a conductor to conduct that such a great musician could be so humble and massaging.

One of the most important achievements by Mr. Iles was the introduction of original works by British composers, as test pieces for the National Festival Competition. This was a great success in testing the all-round musicianship of a band as a whole, apart from soloists. Such men as the late Sir Edward Elgar, Sir Granville Bantock, Edward Holst, Arthur Bliss, Dr. Denis Wright, Henry Geech, Dr. Keighley, Dr. Herbert Howells, Dr. Malwyn Field, Dr. John Ireland, and Dr. Alan Bushell offer diplomas to bandmasters who can qualify, and it might be added that the course is pretty exacting. Adjudicators referred to are Dr. Denis Wright; Henry Geech, the noted composer; Frank Wright of Australia now resident in London, and who, by the way, is a member of the Royal Society of Musicians; Eric Rutherford, a famous composer and arranger; Alfred Shaplee, a teacher of great renown; E. S. Carter; A. W. Parker; Roland Davis; and H. Heyes; not forgetting the "daddy" of them all, J. A. Greenwood.

Mr. Iles is a Master of The Worshipful Company of Musicians, possibly the oldest guild in the world. His father, Mr. George, decorated him at Buckingham Palace with The Order of the British Empire for his long and outstanding service to music among the working classes. He is a gentleman of independent means and gives lavishly to the cause that is so near and dear to him.

At the conclusion of World War II, Mr. Iles made arrangements with the management of the National Brass Band Festival, the largest daily newspaper in Great Britain, to take over the running of future National Band Festivals, which now take place annually at The Royal Albert Hall, London. Notwithstanding his advanced age (seventy-seven), he is still quite active and is the author of many articles for future publication. He is held in the highest esteem by all the members of the Royal Family and by brass bands in all parts of the British Empire. And so we come to the conclusion of a most remarkable movement, a story perhaps without parallel in the history of musical adjudication. Also we have introduced to our readers a remarkable personality in the person of J. Henry Iles who has devoted the whole of his life to the advancement of brass band music as a medium of entertainment for the working classes, made a profound impression with their artistic performance.

A year previous to this, Mr. Iles took "Besses" on a tour through France. It was a goodwill tour with no thought of remuneration for the band, being paid for by Mr. Iles and a committee of Manchester brass bands. This definitely emphasized that there exists cordial relationships that has always existed between the two countries. President Lambert of France conferred the decoration of Officier d'Academie on Mr. Iles as a mark of French appreciation. John Phillip Sousa, who later became intimately acquainted with Mr. Iles, was a native of the same description. When referring to the honor, after being informed that it had been bestowed upon only ten people, men of prominence, Mr. Sousa expressed himself as being particularly proud to be one of them. Mr. Iles, referring to Sousa, says he never met a more charming and delightful man. In the case of the band, the band, or the writing committee of the contest committee, is allowed to name a conductor to conduct that such a great musician could be so humble and massaging.

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The musical Presser calendar for 1949 will be ready, and it is none too early for orders to be placed. It is a monthly calendar to be displayed in the home, and is to be reproduced in the same general attractive style which characterized the calendar for 1948 and 1949. It will be devoted to "Favorite Symphonies," a series of great compositions by some of the greatest masters of all time. Those which have been selected, one being featured for each month, are the symphonies of the composer, a thematic study of the composer's life, and a short biography of the composer. The musical calendar is a pocket calendar in its own envelope makes it a valuable gift. It is a pocket calendar which may be used as an advertising medium.

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supply of Christmas and New
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KING COTTON
THE TYRANT
ED CAPITAN



KURT
WEILL

Kurt Weill's new concert folk opera "Down in the Valley," had its premiere on July 15 at the University of Indiana in Bloomington, where it was given in a double bill with a divided-nose Hindemith's "There and Back." Ernest Hoffman was the conductor, and the leading role was sung by Marion Bell. The rest of the singers were University students. The work was also presented on July 17 at the Washington Art Center in Washington, D. C., and early in August it was given by students of the summer school of the University of Michigan at Ann Arbor.

Edward Fendler, who organized the first American conservatory for the Dominican Republic, has been invited to conduct the concerts of the current season of the reorganized National Symphony Orchestra in San José, Costa Rica.

The Juilliard String Quartet performed the six quartets by Bartók at the Berkshire Music Center on July 10 and 12, as a contribution of the Juilliard School of Music.

The Free Library of Philadelphia will sponsor a series of recitals during the season 1948-49 by the internationally famous Curtis String Quartet. Arranged by Arthur Cohn, head of the music department of the Library, the concerts will be given in the lecture hall on November 10, December 12, February 9, March 9 and April 6. The members of the Quartet, who have been playing together since 1937, are Jascha Brodsky, first violinist, Louis Herman, second violinist, Max Rosen, violist, and Orlando Cole, cellist.

The City of Los Angeles is to have a new opera house. Present plans call for a building to cost ten million dollars. It is hoped to have it finished by 1951.

Ralph Kirpatrick, American performer on the harpsichord, had a most successful concert appearance at July 11 in the Soviet Zone of Germany. The Russian music critics were lavish in their praise of the artistry of Mr. Kirpatrick, who made the trip with the approval of General Lucius Clay, American Military Governor.

The Festival of Contemporary British Music at Cheltenham, England, is considered by English music critics to be the most important and successful of the series which began three years ago. In addition to the opera performances, which were a new feature this season, there were premières of two major works by the same composers: The First Symphony by Arthur Benjamin, and A Violin Concerto by Alan Rawsthorne. The program also included Vaughan Williams' latest work, his Symphony in E Minor.

The National Theatre Movement, Melbourne, is the sponsor of the first All-Australian Grand Opera Company which recently opened a six weeks' season. Included in the repertoire were "Aida" and Lauritz Melchior had an audience of some 12,000. At the time this is written a reorganization of the Board has taken place and a new president has just been elected. Fredric Pennington, Philadelphia manufacturer, philanthropist and collector, however, has been elected president, replacing Sir Henry E. Gerstley, who had been president since 1943. No definite announcements for the summer of 1949 have been made, other than that the policy will be to have programs of a more popular appeal.

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The World's Fair of Music, planned as an annual event, had its first showing the week of July 19, in New York City's Grand Central Palace. There were commercial exhibits covering all phases of the music business, together with demonstrations of various kinds exploiting the newest developments in piano making. Antal Dorati, regular conductor of the New York Symphony Orchestra and artistic and music director of the fair, arranged a music program which included concerto twice daily by prominent artists. The opening

day's program featured Robert Merrill, popular baritone of the Metropolitan Opera Association.

Dr. Howard Hanson has finished the piano concerto which he was commissioned to write in 1945 for the 1948-49 Avery Fisher Competition. It will be given its first performance next December with the Boston Symphony Orchestra under Dr. Serge Koussevitzky, and with Rudolf Kürsily as soloist.

Eleanor Steber, Nicola Moscova, and Emil Cooper took part this summer in the famous Montreal International Festival held in Atlantic City to his home in Philadelphia. Mr. Pelosi, long interested in opera production, had been connected with various companies in Philadelphia, and in 1938 he founded the Philadelphia La Scala Opera Company which has had a successful career.

Gullermo Espinoza, founder of the National Symphony Orchestra of Bogota, Colombia, and one of the most noted musicians of South America, will be guest conductor at one of the Wednesday night concerts of the Baltimore Symphony Orchestra during the coming season.

Arthur Bennett Lipkin, violinist of The Philadelphia Orchestra, and conductor of the Germantown Symphony Orchestra and the Mid-Line Orchestra, was elected secretary of the American Symphony Orchestra League at its recent biennial national convention.

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE PEABODY CONSERVATORY of Music, as part of its eightieth anniversary celebration, is conducting a composition contest, offering a one thousand dollar prize to the composer of the best symphony. The contest is open to all symphonists in the country between the ages of twenty-one and thirty-five. Details may be secured by writing to the Peabody Conservatory of Music, 1 East Mt. Vernon Place, Baltimore, Maryland.

THE NATIONAL FEDERATION of Music Clubs announced the second Biennial Young Artists Competition, the details of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Judgments will be made and all details may be secured by writing to Miss Dorothy Adams Hunn, National Chairman, 701-1818 Street, Des Moines, Iowa.

Dr. T. Edgar Shields, professor emeritus of music at Lehigh University and organist emeritus of the Bethlehem Bach Choir, died July 11 in Bethlehem, Pennsylvania. He had retired from active service in 1947, having taught at Lehigh University in 1947 following a career of forty-two years. From 1901 to 1944 he was organist of the Bach Choir at Bethlehem. He was also professor of music at Moravian College and Seminary for Women. He was the organizer and a past dean of the Lehigh Chapter of the American Guild of Organists.

Sir John McEvitt, composer and teacher, died in July in London, at the age of eighty. Sir John was composition profes-

sor, and from 1924 to 1936, Principal of the Royal Academy of Music.

John F. Wicks, one of the founders of the Wicks Organ Company, organist and musical director, died May 25 at Highland Hill. He was organist-director of the choir in St. Paul's Catholic Church at Highland for over thirty years. With two brothers he founded in 1906 the organization later known as the Wicks Organ Corporation.

Francesco Pelosi, widely known president and impresario of the Philadelphia La Scala Opera Company, died suddenly in Montreal, Canada, after a performance of "Faust." The opera was presented by the Montreal Festivals on the terrace on the summit of Mount Royal. Pelosi, a Canadian tenor, sang the title rôle.

ELEANOR STEBER, Nicola Moscova, and Emil Cooper took part this summer in the famous Montreal International Festival held in Atlantic City to his home in Philadelphia. Mr. Pelosi, long interested in opera production, had been connected with various companies in Philadelphia, and in 1938 he founded the Philadelphia La Scala Opera Company which has had a successful career.

THE CHICAGO Singing Teachers' Guild announces the twelfth annual Prize Song Contest, to be held October 10. The grand prize will be \$1,000. The song may be selected by the computer. Manuscripts must be mailed between October 1 and October 15, and all details may be secured from Mr. John Toms, School of Music, Northwestern University, Evanston, Illinois.

ARTHUR BENNETT LIPKIN, violinist of The Philadelphia Orchestra, and conductor of the Germantown Symphony Orchestra and the Mid-Line Orchestra, was elected secretary of the American Symphony Orchestra League at its recent biennial national convention.

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Junior Etude

Edited by

ELIZABETH A. GEST

September

Yes, it is September again. How much practicing did you do during the summer? How many hours did you give yourself? How much extra sight reading did you do? How many of "old" pieces did you review? How much extra technique did you practice? How many exercises in keyboard harmony did you do?

Successful Women And Music

by E. A. G.

In the May, 1947 issue, the JUNIOR ETUDE presented the names of some successful, well-known business men who studied music in their youth and who did not "give up" during the years of their busy careers.

Several requests have since been received asking the JUNIOR ETUDE to present a similar list of successful women who did not "give up" their music although they pursued in non-musical careers. Many more names could be included in the following list:

Thomas E. Dewey, wife of the Governor of New York and Republican presidential nominee, is a singer; Ethel Barrymore, outstanding actress, is a pianist; Queen Elizabeth of England (the present Queen); Princess Margaret, Princess Elizabeth of England (daughter of the present Queen), is a pianist; Queen Elizabeth of Belgium is a violinist, and a pupil of Ysaye; the historical Queen Elizabeth of England in the sixteenth century, played upon the virginals (antecedent of the piano); Dr. Lawrence E. Allen, Justice of the Supreme Court of Ohio, a teacher of piano; Mrs. Ruth Bryan Owen Rhode, former United States Minister to Denmark, is a pianist, and the piano; Alla Nazimova, actress, was a violinist; played in orchestras conducted by Tchaikovsky and Rimsky-Korsakoff; Nelly McMechan, author and illustrator, is a composer; Shirley Temple, young actress, plays the piano; Elsa Maxwell, social entertainer, composes songs; Miss Landi, actress, plays the piano; Mrs. John D. Rockefeller, wife of the United States Ambassador to England, is a pianist; Fannie Hurst, author, is a pianist; Margaret Truman, daughter of the President, is a singer; Margaret Wilson, daughter of former President Woodrow Wilson was also a singer,



Wolfgang and Nannerl playing duets for Marie Antoinette

"MUSIC STUDY EXALTS LIFE"

The Mozarts Visit a Palace

(Playlet Founded on Episodes In Mozart's Life.)

by Lillie M. Jordan

CHARACTERS: King Francis I; Queen Marie Therese; the little Princess Marie Antoinette; court attendants; Herr Mozart; Frau Mozart; Wolfgang; and Nannerl Mozart.

SCENE: A room in the Palace, with piano.

ATTENDANT: Your Majesties, the Mozart children and their parents have arrived.

QUEEN: Bring them in. (To King) I am very curious to see these little children. I wonder if Wolfgang can possibly be as wonderful as he is reported to be?

KING: See, here! I hear he even plays the organ. Imagine! At six years of age! It seems past belief for a boy of six to do the marvelous things this little man is said to do. Why! He is no older than our little Marie Antoinette!

QUEEN: Well, we shall soon find out, for I hear the courtiers say that he is the cleverer of the two. That pretty little boy is the one!

KING AND QUEEN: (as the Mozarts advance and bow) Welcome, welcome!

QUEEN: Pray, be seated, Herr Mozart, you and your good wife. You may sit here, too.

NANNERL: Yes, I will play a duet for your Highness. (She plays as the children dance)

QUEEN: Here is another fine player. Well done, little girl.

NANNERL: Thank you, your Majesty.

HERR MOZART: Nannerl, you and Wolfgang play one more duet, and Wolfgang may play one more solo, then we must say "thank you". After the performance and the applause the Mozarts prepare to leave.

KING: Hold! Do not hurry. We have something for you before you go. (He beckons to attendants at door who enter, bringing presents of satin and velvet, and presents for the Queen.)

KING: Herr Mozart, accept these with our thanks for the entertainment these children have given us. (Herr Mozart and Wolfgang bow; Frau Mozart and Nannerl curtsey.)

HESS MOZART: Oh, your Majesty! We did not expect such a gift. We are most grateful. But the children are handsomely rewarded for all the practicing they have done. Children, is not this a wonderful day?

(They bow and exit as curtain falls)

Who Could Read This!

One day I went to a concert. It was fine I wondered how many hours the pianist practiced I wished I could play like that maybe if I practice a lot I could I decided I would practice a lot only I have not started yet because I have not had time I wonder how that pianist had time to do it I would never play like that.

In your opinion, why can't you? Do you make it sound just like a string of tones without any punctuation or expression or phrasing? Or do you pay attention to your phrasing? Do you use lots of expression, make contrast between forte and piano? Do you use plenty of crescendos and decrescendos? Try to make your playing beautiful and artistic and musical? Or do you make it tiresome and monotonous? Listen to your own playing and find the answers to these questions.

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If you were listening to a composition by Edward Alexander, what would life be without the voice? Order today.

If you heard a vocalist singing "Hark, Hark the Lark," by Schubert, whose poem would the singer be using? (Twenty points)

5. What double flat placed before a note call for? (Five points)

6. If you were listening to a composition by Edward Alexander, what would life be without the voice? Order today.

7. If you heard a vocalist singing "Hark, Hark the Lark," by Schubert, whose poem would the singer be using? (Twenty points)

8. Who Tchakovsky, a violinist, organist, composer, or conductor? (Ten points)

9. Who Liszt, a Hungarian, Bohemian, Viennese, or Swiss composer and pianist? (Ten points)

(Answers on bottom of next column)



Junior Music Club, Ambler, Pa.

Amelia, Marianne, Beverly, Trudy, Helen, Margaret, Dennis, Campbell, Betty, Gwyn, Helen, Immerling, Peggy, Harriet, Claire, Evelyn, Diana, Jean, Jenny, June, Shirley, Linda, Jessie, Revathy, Laura, Iris, (John van Steenwyk, who took the picture, is also a member of the club.)

DEAR JUNIOR ETUDE: I think your magazine very much and it helps me greatly. My three sisters and I have absolute pitch. I began to practice on the piano when I was four years old, and now we can sing in tune. I can read all of Beethoven's music. I can sing in five voices. Soprano, Alto, Tenor, Bass, and Soprano.

From your friend,
Doranna Watterson (Age 9), Maine

"MUSIC STUDY EXALTS LIFE"

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under fifteen years of age.

Class A, fifteen to fifteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Prizes consist of books, pens, pencils, one hundred and fifty words and must be mailed to the Junior Etude Office, 1712 Chestnut Street, Philadelphia 11, Pa., by the 22nd of October. Results will appear in a later issue. Subject for this month: "Do I prefer to sightread or memorize?"

Quiz No. 36

(Keep score. One hundred is perfect.)

1. If you were attending a concert by the Sistine Choir, from what city would the singers have come? (ten points)

2. In what way does a dot placed after a note affect that? (five points)

3. If you were going to play a trombone in the school orchestra, in which section of the orchestra would you be placed? (ten points)

4. What composer was born in 1707 and died in 1852? (fifteen points)

5. What does a double flat placed before a note call for? (five points)

6. If you were listening to a composition by Edward Alexander, what would life be without the voice? (ten points)

7. If you heard a vocalist singing "Hark, Hark the Lark," by Schubert, whose poem would the singer be using? (Twenty points)

8. Who Tchakovsky, a violinist, organist, composer, or conductor? (Ten points)

9. Who Liszt, a Hungarian, Bohemian, Viennese, or Swiss composer and pianist? (Ten points)

(Answers on bottom of next column)

As the recent losses of the ETUDE have been late, due to the general strike in the typesetters union, the contests are of necessity suspended and will be held over and rescheduled later.

DEAR JUNIOR ETUDE: I play the piano and baritone and used to play also the flute and French horn and I play in the band, in the school band at church and I gave a piano recital last fall.

From your friend,
Carolyn Saal, Spanish Fork, Utah

Letter Boxes

The following lines are quoted from letters which space does not permit printing in full. Replies will be forwarded when addressed in care of the JUNIOR ETUDE.

"When I grow up I want to be a kindergarten teacher so I have to know all about babies. I would like to hear from one in America or Canada who loves children."

Troy (Age 12), New Zealand

"All my family were delighted to hear the pieces I played from THE ETUDE when it arrived today. I am sure it will bring joy to many more readers."

Ruth Summer (Age 11), Georgia

"I play piano and trumpet and am going to take organ lessons. I sing alto in the Glee Club and the Chorus. We had a Rainbow Show and I sang in it. I am in the band and also in Girl Scout. I would like to hear from some one who has similar interests."

Counnie Scullin (Age 13), New Jersey.

DEAR JUNIOR ETUDE: I think you are great. I have a family of six children. Cherie, age thirteen; Mary Cathie, twelve; Betty, eleven; Willa, nine; Michael, eight; La Rose, six. I am the oldest. I am in the band, in the school band, and I play the piano to practice, as we all take piano lessons. Sometimes I think we should have two pianos. Willa, Michael, and Betty are in the band. We play duets, too. We have a music club and have learned much about composers. Our teacher is proud of us and likes to have us play the piano, and we will like to have you if we have any competitors.

From your friend,
Charita Thibotson (Age 13), Nebraska.

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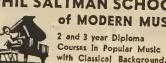
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